For Reference

Not to be taken from this room

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623



Digitized by the Internet Archive
in 2012 with funding from
internet archive

http://archive.org/details/architecturaldig40jullosa

ECTURAL DIGEST
uly

ARCHITECTURAL DIGEST

INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JULY 1983 $4.50



BURLINGAME
JUN 21 1983
LIBRARY



Henredon. For those who value excellence.

Quality craftsmanship is apparent in every detail of Henredon distinctive seating. Discover it in the expert hand cutting, fitting and tailoring of a Henredon sofa or chair. Shown are just a few selections from our wide assortment of frame styles available in your choice of the most preferred fabrics. We invite you to write for our Upholstered Furniture brochure. Please enclose $3.00. Henredon, Dept. A73, Morganton, NC 28655.

Henredon

wicker works / wicker



RKS 1982

TO THE ACCREDITED TRADE ONLY

send $2 for illustrated **wicker collection** brochure to

the wicker works

650 potrero avenue, san francisco, california 94110; telephone (415) 285-6400; telex 330408

ncisco, los angeles, seattle, denver/kneedler-fauchere; **portland**/wayne martin, inc; **dallas, houston**/walter lee culp assoc; **chicago, troy (mich.)**/rozmallin;
boston/george and frances davison; **new york**/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd; **miami, atlanta**/jerry pair & assoc;
london/homeworks; **paris, stuttgart, zurich**/jack lenor larsen; **portocervo (sardinia)**/studio 7; **kuwait**/patrick benyan; **rome**/moroni rocchia;
jeddah/ahmad & mohammad saleh kaki

TABLE OF CONTENTS

July 1983

ARCHITECTURAL DIGEST



COVER: The master bedroom, with a striking view of the Queensboro Bridge, in a New York City apartment designed by Jay Spectre. The photography is by Mark Ross. Featured on page 116.

12 **Letters from Readers**

18 **People Are the Issue**

32 **Guest Speaker**
Robert Bishop on Quilts as Art

46 **Collector's Close-up**

154 **Artist's Dialogue**
A Conversation with
Jacques-Henri Lartigue

162 **In the Showrooms**
Saporiti Italia—
Fine Craftsmanship, Classic Lines

168 **Previews**

170 **Reader's Directory**

Copyright © 1983 Knapp Communications Corporation. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

56 **Convivial Collage in Old Westbury**
Designer's 1780 Long Island Farmhouse
Interior Design by J. Allen Murphy

66 **Shimmering Sophistication**
Sleek and Functional Décor for a Los Angeles Apartment
Interior Design by Kalef Alaton, ASID, and Janet Polizzi

80 **Spectrum of Color on Nob Hill**
A San Francisco Setting
Interior Design by Joseph Minton, ASID, of Minton-Corley

116 **Aglow on Sutton Place**
Creating Harmonious Compositions in a Manhattan Milieu
Interior Design by Jay Spectre, ASID

124 **Design for Informal Living**
Updating a Thirties Home in Beverly Hills
Interior Design by Illya Hendrix, ISID, and Thomas G. Allardyce, ISID

134 **Imaginative Flights of Form**
An Architect Revitalizes a Chicago Apartment
Architecture by Stanley Tigerman, AIA
Interior Design by Martin H. Lescht, ASID

ART AND ANTIQUES

74 **Art: Pleasures of Reading**
Artists Capture Private Moments with the Printed Word

128 **Antiques: Masterpieces in Miniature**

SPECIAL FEATURES

86 **Architectural Digest Visits: Mary Tyler Moore**
Interior Design by Angelo Donghia
Manhattan

94 **Gardens: An English Eden**
Essex

100 **The Collectors: Of Ink, Clay and Stone**
C. C. Wang in His New York City Residence and Studio

108 **Architecture: Diego Villaseñor**
Mexico

138 **Historic Houses: Jean Cocteau at Cap-Ferrat**
The Poet's Vision for Villa Santo-Sospir

©American Express Company, 1983



WHEN YOU SHOP THESE STREETS, THEY KNOW WHAT YOU EXPECT.

If you're an American Express® Cardmember, the stores on these streets know you. They know you're looking for the interesting and the beautiful. They know how you respond to quality and style. They know what you expect.

Bloomingdale's
New York area, Philadelphia and Washington, D.C.

Brueners
California, Nevada and Arizona

Conran's
Throughout the Northeast

Crate & Barrel
Chicago and suburbs

David Orgell
Beverly Hills, Los Angeles and Costa Mesa

Dayton's
Minnesota, Wisconsin, North and South Dakota

Ginori
New York

Goldwaters
Phoenix area, Tucson, Las Vegas and Albuquerque

Hammacher Schlemmer
New York

Jordan Marsh
New England and Florida

Joske's
Dallas, San Antonio and Houston

Macy's
New York, California and the Midwest

Marshall Field's
Illinois, Texas and Wisconsin

Maurice Villency
New York and New Jersey

Royal Copenhagen
New York

Scandinavian Design
Throughout the Northeast

Steuben Glass
New York

The Broadway
Southern California

W&J Sloane
New York area, Washington, D.C. and Texas

Woodward & Lothrop
Washington, D.C.

AMERICAN EXPRESS®

Don't leave home without it.®

WILSHIRE HOUSE



The Ultimate
Condominium
From $1,500,000
to $11,000,000

Furnished Models
(By Appointment Only)

Wilshire House · 10601 Wilshire Boulevard
Los Angeles, California 90024 · (213) 274-7811

ARCHITECTURAL DIGEST®

VOLUME FORTY/NUMBER SEVEN

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, California 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $54. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence, for faster service. Please allow 8 weeks for a change of address. New subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Direct nonsubscription correspondence to editorial office.

SELECTED ISSUES:
Back issues, collectors' issues and bound editions of Architectural Digest may be obtained by writing A.D. Selections, Dept. AM73, 8460 Higuera St., Culver City, CA 90230, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 7 A.M. - 7 P.M., Sat. 7 A.M. - 1 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through Oct. 31, 1983): back issues, $6 ea.; collectors' issues, $10 ea.; bound editions, 1981, 2 vol./$70; 1980, 2 vol./$80; 1979, 2 vol./$90.

ADVERTISING OFFICES AND REPRESENTATIVES:
West:
5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740
731 Sansome Street, San Francisco, California 94111, 415/781-1888
East:
680 Fifth Avenue, New York, New York 10019, 212/765-6250
Midwest:
303 E. Wacker Drive, Chicago, Illinois 60601, 312/861-0177
Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, Michigan 48075, 313/352-8333
South:
G. Carbonara & Co., 1240 Johnson Ferry Place, Marietta, Georgia 30067, 404/973-1977
New England:
Thomas Jackson, P.O. Box 194, Rowayton, Connecticut 06853, 203/838-3501
Canada:
The Fenn Company, 148 King Sideroad, King, Ontario L0G 1K0, 416/833-6200
Mexico:
Inter/Rep, Pedro Moreno 1250 Desp. 26, Guadalajara, Jalisco, 26-00-41
United Kingdom:
Christopher Warburton and Associates, ½ Rutland Gardens, London SW7, England, 01-584-6588.

Second class postage paid at Los Angeles, California and additional mailing offices.
POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80302.









JEAN PIERRE SERRIER

Oil on canvas 28 3/4" x 23 3/4" each

"PIQUE, LE ROI EGOCENTRIQUE"
"CARREAU, LES JOUEURS"
"COEUR, LES DAMES DE COEUR"
"TRÈFLE, LA PASSION DU JEU"

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

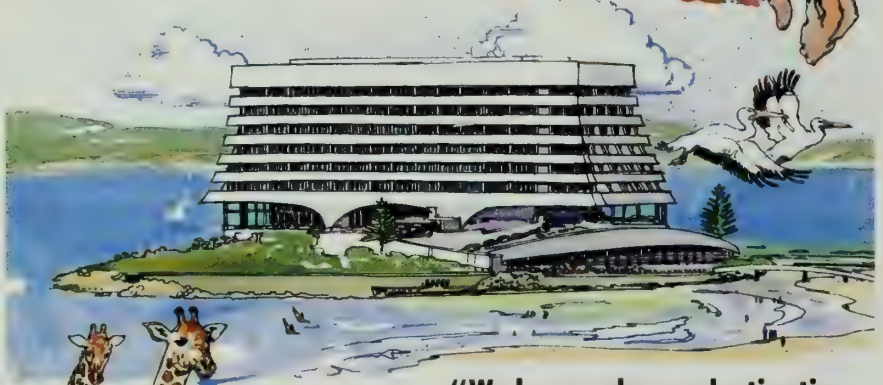
By appointment only

Our pride is riding on every flight.



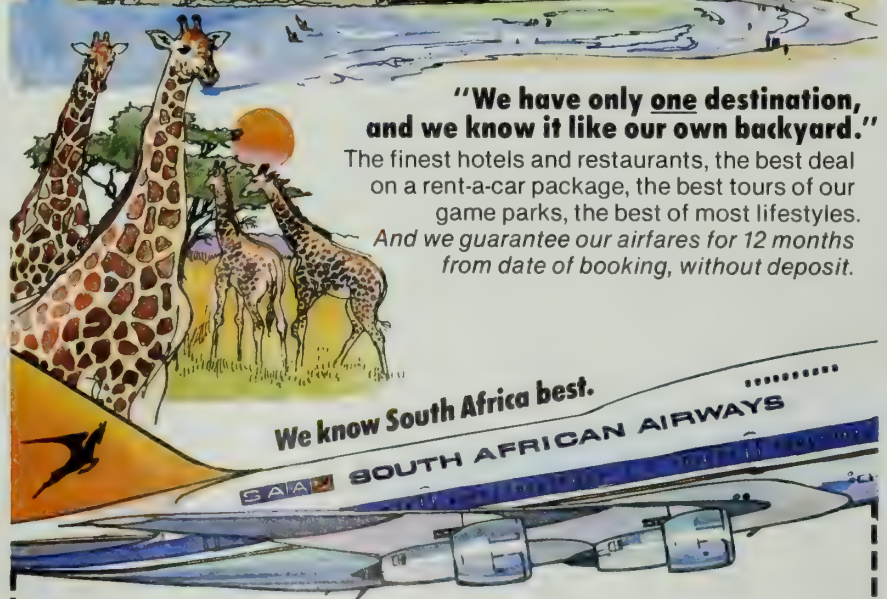
"We create a once-in-a-lifetime experience, five times a week."

We have more flights to South Africa than all other airlines, combined. But flying more isn't our goal; we want to fly better, to make it the best flying experience you've ever had. And we fly to a land of beautiful contrasts: breathtaking natural beauty, sophisticated night life, gourmet restaurants, bustling cities and a land where your dollar goes a lot further.



"We have only one destination, and we know it like our own backyard."

The finest hotels and restaurants, the best deal on a rent-a-car package, the best tours of our game parks, the best of most lifestyles. *And we guarantee our airfares for 12 months from date of booking, without deposit.*



Please call your Travel Agent, or fill out this coupon for more information on South African Tour and Travel.
SAA Tours Department, 605 Fifth Avenue, New York, N.Y. 10017

Name _____

Address _____

City _____ State _____ Zip _____

Sales Offices in
New York, Houston, Chicago, Los Angeles, San Francisco, and Toronto, Canada.

AD3-7

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
MANAGING EDITOR: **Barbara L. Dixon**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ASSOCIATE EDITORS:
Don G. Erickson (ART AND ANTIQUES FEATURES)
Lyle V. Bayle, Christina Dimitroff
Joanne Jaffe, Gayle Moss Rosenberg
ASSOCIATE MANAGING EDITOR:
Nancy J. Odegard
SENIOR GRAPHICS ASSOCIATE:
Nancy T. Sheinbein
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF:
Beverly Perkins
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
ASSISTANT EDITORS:
Kimberly De Roever, Alison Dockray
Ann A. Johnson, Elizabeth McMillian
Michelle D. Vaughen
ADMINISTRATIVE ASSISTANT: **John H. Staley III**
EDITORIAL ASSISTANTS:
Martha Collett (NEW YORK)
Gina Crespel, Catherine A. Richardson
Grace P. Terzian
GRAPHICS ASSOCIATES:
Debra S. Bond, Gayle Hodgkins
Karen Miller
GRAPHICS ASSISTANTS:
Rochelle Branch, James G. Huntington
CONSULTANTS:
John Lincoln (ANTIQUES)
Constance W. Glenn, Aimée Brown Price
Gerald M. Ackerman (ART)
William Ezelle Jones (DECORATIVE ARTS)
Robert E. Fisher (ASIAN ART)
EDITOR-AT-LARGE: **Valentine Lawford**
INTERNATIONAL CORRESPONDENTS:
LONDON: **Derry Moore, Elizabeth Dickson**
Elizabeth Lambert, Serena Barrow
MADRID: **Luis Escobar**; PARIS: **Pascal Hinous**
Jean-Louis Gaillemin; ROME: **Robert Emmett Bright**; DUBLIN: **Brian de Breffny**
MUNICH: **Margaret A. Kelley**

ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTORS:
R. Jeffrey Petersen (EASTERN)
Frank C. Nieman (MIDWESTERN)
Betty M. Bartol (WESTERN)

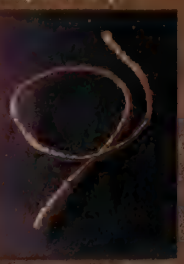
KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT : **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS:
Everett T. Alcan (PLANNING)
Rosalie Bruno (NEW VENTURE DEVELOPMENT)
Betsy Wood Knapp (MIS ELECTRONIC MEDIA)
Harry Myers (MAGAZINE GROUP PUBLISHER)
Paige Rense (EDITORIAL)
L. James Wade, Jr. (FINANCE)
VICE-PRESIDENTS:
Patrick R. Casey (PRODUCTION)
Jan Edwards (CIRCULATION)
Anthony P. Iacono (MANUFACTURING)
Hal Jaffe (CONTROLLER)
Philip Kaplan (GRAPHICS)



It's not surprising that the Japanese have figured out a way to make better carpet.

They certainly spend enough time staring at it.

And while American businessmen roll up their sleeves efore they tackle a problem, the Japanese take off their oes. Which gives them intimate, first hand (or foot) owledge of the situation.



Perhaps this explains how they've anaged to marry the luxury of wool ith the look of fine Saxony. A first mar- age, that'll live happily ever after at ome or the office.

Or how they've worked a tightly visted heatset 2 ply yarn (see yarn) into fabric with 145 tufts per sq. in., almost lbs. per sq. yd. A carpet that astounded even experienc- d observers.

But it didn't astound the Einsteins and Moomjys, who ked them to do this in the first place. Others have challenged them to make it cheaper, we challenged them to make it better.

And it's not just finished better, it starts out better. With the world's finest sheep (from New Zealand) and the world's finest wool spinners (from Japan).

Then it's scoured to get it whiter than white. So that when it's dyed, it's slate bluer than slate blue, mica-er than mica, peach dustier than peach dust, sea foamier than sea foam, etc. Living not dyed looking colors, so clear you'd need a Japanese TV set to truly appreciate them.



But if you'd like to see a swatch of this carpet in person, not on TV, contact Einstein Moomjy. We deliver. Anywhere in the United States.

We think you'll agree that the Japanese deserve to take a bow.

Einstein Moomjy. The Carpet Department Store®

PURE WOOL PILE

NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900 STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL
IN NEW JERSEY: PARAMUS, 326 ROUTE 17 (201) 265-1100 N. PLAINFIELD, 934 ROUTE 22 (201) [illegible] WHIPPANY, 285 ROUTE 10 (201) 887-3600
[illegible] 285 BRUNSWICK PIKE (A) [illegible] STORES OPEN DAILY 10 5 PM, SAT. TO 6 PM. WE ACCEPT VISA, MASTER CARD AND AMERICAN EXPRESS.





Audi's German engineers believe that form is function. That's why the new, luxury 5000 was voted Europe's "Car of The Year."

As an engineering company, we at Audi don't believe that form follows function. Such conventional thinking builds conventional cars.

Form is function. Styling is engineering. The new Audi 5000S illustrates how good a sedan can be when this philosophy is shaped in steel. Our luxurious 5000S looks so modern because it is so aerodynamically efficient.

The World's Most Aerodynamic Luxury Sedan. The smooth, streamlined styling is not cosmetic. It's functional, having been refined in six European wind tunnels. As a result, the 5000S has the lowest drag coefficient of any sedan sold in America: 0.33. So, it can cruise down the highway through energy-robbing wind resistance with the ease of an exotic sports car.

Because it's so "slippery" to the wind, the 5000S is an extraordinary performance sedan. Its tracking and directional control are outstanding.

Aerodynamic Engineering: More Performance. More Fun. The new Audi 5000S may be the most roadworthy luxury-performance sedan ever built. With its superior aerodynamics, we've orchestrated Audi's renowned driving credentials: such as 53 years of front-wheel drive sophistication, the world's first five-cylinder gasoline engine, and a quick-reaction suspension system.

Result: A luxury car that's a joy to drive. Surprisingly fast for a 2,812-pound five-passenger automobile: 0-50 in only eight seconds. Superb balance and handling even in tight-cornering situations.

Once more, Audi introduces engineering innovation years ahead of industry standards. For example, flush glass windows provide panoramic visibility and eliminate virtually all wind noise.

All curved side windows are mounted flush with the sedan's body, giving the 5000S a dramatic new look and enhancing its aerodynamics.

In view of this extraordinary German engineering and high-quality craftsmanship, it isn't surprising that the Audi 5000S was voted Europe's "Car of The Year" by 53 motoring journalists from 16 European countries.

Quality Backed by Our Outstanding New Warranty. To help produce a sedan of superior quality, we've test-driven the 5000S over 3.2 million kilometers in Europe, Africa and America.

Our engineers are so confident of its reliability that we've protected the 5000S with our new 24-month, unlimited mileage warranty.*

The sumptuously appointed 5000S comes fully equipped with a long list of luxury features, all included in the reasonable price of $15,800.**

Car and Driver remarked, "Watch out for this car; everybody else will have to." Our sentiments exactly.

*Your Porsche Audi dealer has complete information on this limited warranty. For your nearest dealer, call toll-free (800) 447-4700. **Manufacturer's suggested retail price. Title, taxes, transportation, registration and dealer delivery charges additional.

PORSCHE + AUDI © 1983 Porsche Audi

Audi: the art of engineering.



Veronique Petit Point from the In-Stock Designers C

Stark®
CARPET

PURE WOOL PILE

The Designers Collection combines the beauty and luxury of natural wools. Ease of maintenance and superior wearability make it ideal for both residential and commercial environments. Write to New York Showroom for free color brochure.

D&D Building, 979 Third Avenue, NYC, NY 10022/Atlanta/Boston/Chicago/Dallas/Denver/Houston/Los Angeles/Miami/San Francisco/Seattle/Troy/Washingt

As incredible as the island itself.

It has been called the world's most
autiful resort. On the world's most beautiful
land.

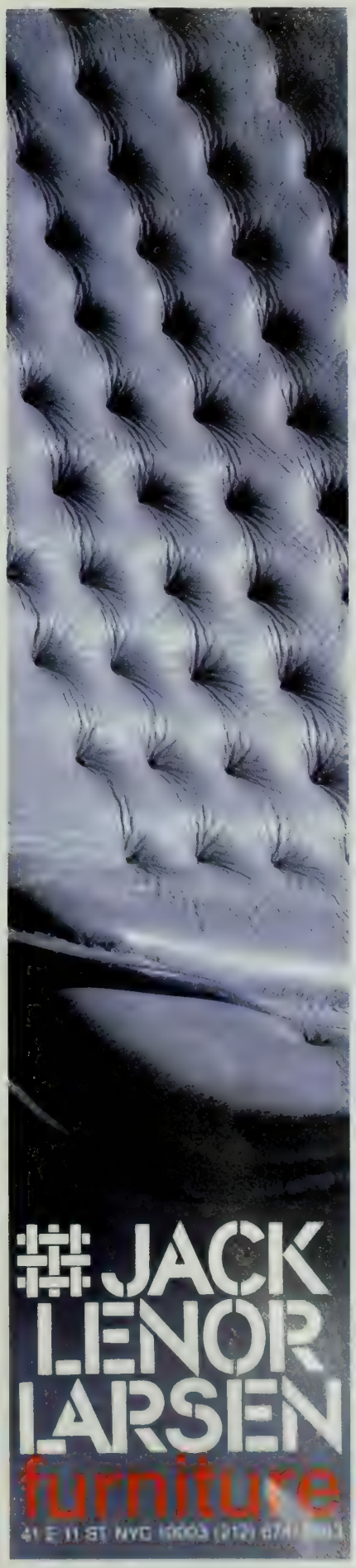
A resort with cascading waterfalls. Rare
opical birds. Glassy streams winding through
lms. If you come to Maui, you must come to
yatt. The combination is incredible.



Wish you were here

HYATT REGENCY MAUI

or reservations, call your travel planner or 800 228 9000



LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Imagine *Architectural Digest* without an article by Russell Lynes—that is the icing on the cake, the seasoning in the soup. The few recent issues without the charming, informational observations of Mr. Lynes left a void in my life. Please tell him, "Welcome back," and assure him that he was greatly missed by an ardent admirer.

Emma Schield
Clayton, Missouri

In your March *Collectors* feature, "Today's Art in a Victorian House," the entrance hall conforms with the exterior of the house, but the rest is a hodgepodge of modern art. This, I think, is a great mistake. Instead of embellishing the beauty and the craftsmanship of the Victorian era, the designer forces futurity on the steadfast interior. This can only have a stultifying effect, much the same as a seventy-year-old woman wearing the fashions of a twenty-year-old. Why humiliate this grand old dame?

Jeri L. Clark
Charleston, Maine

What a refreshing approach Mr. and Mrs. Robinson have to decorating (*The Collectors,* March). With imagination and grace, they've allowed their personal taste in modern art to transcend the walls of their "countrified Victorian" home—and the balance they achieve is quite inspired.

Adele Jackson
Richmond, Virginia

I must personally compliment you on maintaining such a high degree of journalistic excellence on the topic of interior design. In this age in which more and more persons and things are tending to be submerged in a sea of mediocrity, I find it refreshing that you resist meeting such a fate. Yours is truly the Rolls-Royce of magazines.

William Lowell Cole
Lubbock, Texas

Is it too late to tell you that I was so charmed with the December 1982 cover of your magazine that I had it framed? Today I picked up the finished product and it really is a marvelous conversation piece.

Mrs. Paul G. Davies
Ocala, Florida

We must call to your attention an omission in the article about our home (March 1983). We worked closely with the design firm of Sheridan-Zimmerman in the creation, execution and placement of the furnishings of the house, most specifically the living room as pictured on your cover, and the bedroom, which was featured inside. We have great respect for this design team, whose talent and hard work have made our home a very comfortable living space in which furnishings enhance the atmosphere expressed in our very special union of art and architecture.

Carol and Roy Doumani
Venice, California

It is hard for me to believe that a magazine with your high standards and generally excellent approach to design could publish a home the likes of the Doumani residence by Robert Graham. I, for one, find no real substance in the whole concept, nor architectural worth in this type of trendiness. An artist's fantasy—yes. A liveable home—definitely not.

Robert Stiles Jackson
Wappingers, New York

I recently had the privilege and the delight of touring the Doumani house, shown in your March 1983 issue. Not only did I find it unbelievably lovely to view personally, but the feeling of warmth that comes from its owners adds an extra dimension to this beautiful home.

Helen Gilbert
Sherman Oaks, California



WE'VE GOT SUGAR-WHITE BEACHES AND RED-HOT PEANUTS.



In The Bahamas, you never run out of things to do. Until you want to. Get an earful of our islands. Explore a garden under the sea. Discover our warmth. Golf, sail, gamble, shop. Or renew yourself in the sun. All for so very few dollars—the most value at competitive prices. And it costs less to get here from most places in the USA.

For reservations or a brochure, including The Abacos, Andros, Bimini, Eleuthera, and The Exumas, see your travel agent or call toll free 800-327-0787. In Dade County, 443-3821.

It's Better In The Bahamas



Handcrafted elegance. Unmistakably Brown Jordan Rattan.

Treillage . . . . The beauty of an original design. The quality of hand formed pole rattan. To be admired . . . and used. For years

At leading stores and interior designers. Write for free brochure, or send $4 for 68-page catalog and address of your nearest dealer. Brown Jordan Rattan, Dept. RX042, P.O. Box 5688, El Monte, CA 91734.

Ferrari®



Equal only to itself

Now... Quattrovalvole

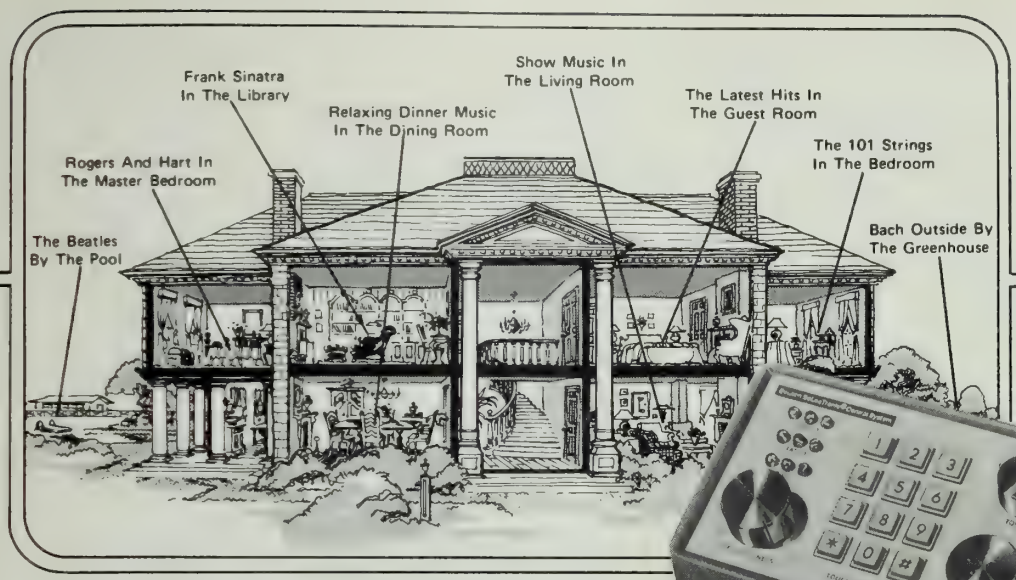




For the name of the authorized Ferrari dealer nearest you, call these numbers toll-free: (800) 447-4700 or, in Illinois, (800) 322-4400, in Alaska and Hawaii, (800) 447-0890.

Ferrari®


Tropical nights. Bamboo and black lacquer bed ensem
FRAN MURPH
D&D Centre of The Palm Beaches 401 Clematis Street, Florida Phone (305) 659-62
A Home Furnishings Trade Showro



INTRODUCING: THE REVOLUTIONARY NEW ALL DIGITAL BOULTON STEREO SYSTEMS.

They'll Play The New Digital Music Throughout Your Home In Every Room. No Other System Can Do This.

Boulton gives you the music you want — everywhere in your home at the same time — with remarkable push button ease.

Press a button and instantly select any tape — any station — any record. Select and play music in a few rooms or in any number of rooms simultaneously with one of the new Boultons. Upstairs — Downstairs — Inside — Outside — all at the same time.

A number of models permit you and your family and friends to listen to different music in different rooms simultaneously — all from one Boulton Central System. *No other stereo system can do this.* The pleasures and conveniences are matchless.

There's nothing like a Boulton! It's the latest "State of the Art" integrated circuit technology.

One of the new digital Boultons provides superb stereo reproduction with brilliant, vibrant concert hall realism. And this advanced equipment can provide music to a limitless number of rooms. *Most stereo equipment is technically limited to play in only one or two rooms simultaneously. Regardless of the price or power rating, adding extra speakers can cause oveloads, distortion, and burnouts.*

With the new Boultons, there is no limit to the number of rooms — whether it be 2, 3, 5 or even 20. There's never a compromise to the superb Boulton sound, nor technical limitations on performance.

The new Boulton AutoQuartz® solid state designs maintain their ultra-high performance specifications regardless of the number of rooms. See proof of performance specifications in the Boulton catalog.

Boulton's exclusive features and accessories: Not found in any other stereo equipment.

- Computerized remote controls for finger touch selection of individual tapes — records — stations — from anywhere in your home — inside or outside.
- Programs of different music in different rooms simultaneously.
- Built-in concealed speaker systems. *(Tuned and balanced to your room's acoustics for Boulton's acclaimed concert hall realism).*
- SeLecTronic® equipment for storing, retrieving and playing up to 100 LP records.
- AutoQuartz® Laser Players for the new advanced CD (Compact Disc) recordings.
- Tape equipment which can store, retrieve and play up to 24 cassettes or cartridges.
- Teledimmers® which automatically lower the sound whenever a telephone is used.
- Totally weatherproof speakers for outside use and special underwater speakers for swimming pools.
- Estate transmitters for large country properties.
- Professional worldwide installation.
- Free estimate and planning service by factory experts.

Model SX-7000 (shown above) is designed for 10 rooms.
Smaller and larger Boultons are available for every taste and budget.

THE ORIGINATORS OF MULTI-ROOM STEREO SYSTEMS.

The Exciting New Boulton Stereo Catalog is Free.

To learn how easily you can fill your home with music, ask for your free copy of the new Boulton catalog. The day we receive your request, we'll put one in the mail for you. There's no obligation. You'll get detailed specifications, quotes from the various Hi Fi Magazines and complete details on the extraordinary new Boultons. To get your free copy, come in, write or phone for the fastest service.

For Fastest Service or Information, Phone:
CALL TOLL FREE 800-221-5000
Ext. 221 Alan Durant (In New York State, Call Mr. Durant collect: (212) 697-6930 Ext. 221)

In New York: Mark Haber (212) 697-4900
In Chicago: Jerry Thompson (312) 641-2175
In Washington: Otto Kraus (202) 628-0282
In Miami: George Steinberg (305) 371-4879
In Los Angeles: Phil Sanders (213) 460-4521

FREE STEREO CATALOG

Get your free copy of the new Boulton Stereo Catalog. Call any of the numbers or mail this coupon. 2210

Name

Address

City

State Zip

BOULTON STEREO

380 Madison Ave., Dept. 2210
New York, N.Y. 10017

In California, Boulton's new showroom is at 430 Rodeo Drive in Beverly Hills.


SKREBNESKI

The design potential of a splendid view is not to be underestimated, but compensating for the lack of one can be an adventure in creativity. There are even times when the view itself can present a challenge—the outlook that inspires an artist may be a distraction to a writer.

Architect Diego Villaseñor, whose design for a vacation home is featured in this issue, says of the bedrooms, situated on a hillside with a dazzling view, that he used more walls than glass, "because walls give serenity and warmth, and glass in large expanses does not." And designer Joseph Minton says of an interior we show this month, "The floor-to-ceiling windows, meant to exploit the view, gave a feeling of sterility."

When a designer or architect works the special magic that creates a sense of welcome and of home, the view looking inward may be the ultimate view.

Paige Rense
Editor-in-Chief

Convivial Collage

Apart from being involved in interior design, J. Allen Murphy, whose Long Island house appears in this issue, is hard at work on a book. It will be devoted to real and imaginary dinners in history and will feature international social lights and their fantasy settings for momentous meals with historic characters. An old friend of Mr. Murphy's, the rajmata (queen mother) of Jaipur, is planning an imaginary repast, circa 1947, for Lord and Lady Mountbatten, the then Princess Elizabeth and Prince Philip, and the maharaja and maharani of Jaipur—the latter being the current rajmata. Mr. Murphy went to India to set up this shooting. One of his own entertainment projects—not imaginary—includes cochairing the annual fund-raising ball for nearby Westbury House, a 1906 mansion known for its gardens. *See page 56.*


J. Allen Murphy


Janet Polizzi

Shimmering Sophistication

Kalef Alaton and Janet Polizzi are working separately now, so it came as a surprise when they submitted one last joint project for publication—a condominium apartment in Los Angeles. The owner tells us, "Kalef reminded me of an artist preparing a canvas, as he laid out the space and determined the basics." One of the busiest interior designers we know, Kalef Alaton works all over the world. Yet several current projects—a Tuscany-style house in Bel-Air, an enormous English manor house in Beverly Hills and the larger suites of the Bel-Air Hotel—keep him close to his Los Angeles home base. Though his taste is eclectic, ranging from Régence and Chippendale to contemporary art, above all, he says, "I like using objects that are part of a way of life, rather than mere decoration." Representing this outlook in his own library, along with the books, are a gold-headed walking stick and rolled drawings in a basket. *See page 66.*


Kalef Alaton


GITTINGS

Joseph Minton

Spectrum of Color

We never thought we would be seeing pattern on pattern again, but in Joseph Minton's design for a San Francisco penthouse apartment the mix is very subtle. One surprise the project held was the discovery of just what would fit into the elevator and what would not. Before the redesigning work had begun, the clients gave a party and moved in an upright piano for the occasion. Later, a grand piano for the finished rooms went up without any problem. But the sofa they had chosen had to be hoisted up the outside of the building—to the nineteenth floor—and brought in through a window. Mr. Minton majored in history at the College of

continued on page 22

WINE & FOOD

Chardonnay

The golden age of California Chardonnay is upon us. Though this grape is a native of the Burgundy region of France, Chardonnay is now firmly rooted in the red soil of the Sonoma Valley. Here it produces a white wine of world-class quality and reputation.

WINE

After we have picked the grapes at optimum maturity and cold-fermented the wine to dryness, Chardonnay is then elevated to greatness by the judicious use of oak barrel aging.

Following an extensive two year barrel experiment, we selected French Nevers oak barrels to lend the desired character and complexity to our 1981 Proprietor's Reserve Chardonnay. The wine is made in a style that complements



food. Ripe apple and citrus aromas are followed by rich varietal flavors carefully balanced to the oak. The finish is classic Chardonnay, full and spicy.

FOOD

The full flavor of Chardonnay makes it an ideal complement to seafood, veal, turkey and chicken. Also, my wife Vicki and I enjoy our Chardonnay as an aperitif wine, served with sliced cheeses and fruit.

Because the marriage of wine and food is the most graceful expression of our art form, Vicki creates many recipes to enhance the unique character of our wines. One of my favorites is *Grilled Fish Steaks, Sonoma Style*. Seasoned with an unusual blend of pimento, parsley, watercress and garlic, the light and spicy flavors of this dish are a perfect match for Chardonnay.

If you would like to sample some of our Chardonnay recipes, and learn more about wine, please write to the address below for your free brochure, "Wine and Food: Chardonnay." We would enjoy sharing them with you.

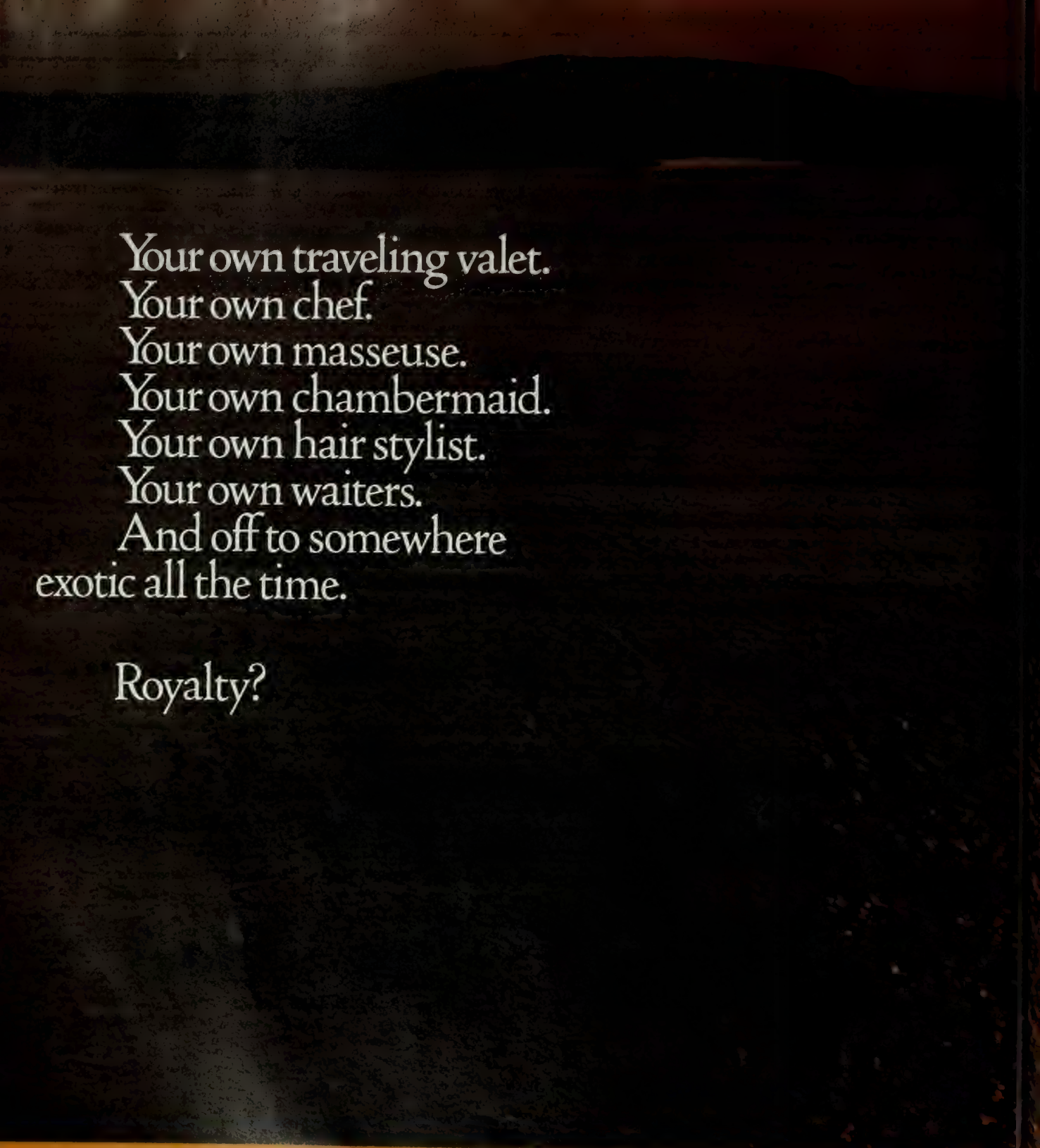
Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani

Sam J. Sebastiani

Sebastiani Vineyards, [illegible] Box AA, Sonoma, CA 95476

©1982 SEBASTIANI VINEYARDS



Your own traveling valet.
Your own chef.
Your own masseuse.
Your own chambermaid.
Your own hair stylist.
Your own waiters.
And off to somewhere exotic all the time.

Royalty?

On Royal Viking, you are treated like royalty. It is our way of pampering you with uncommon courtesies, comforts and the noblest of luxuries. We call this kind of service World Class.™ Quite elegantly, it sets us apart from any other line.

Picture yourself going to the best of places on five-plus star ships. Norwegian in history and spirit, ours are outstandingly modern and spacious, custom-built for cruising comfort.

And all of our ships offer you exquisite cuisine in an unhurried single seating, while gazing out to sea in picture-windowed elegance.

At your place, the finest silver, crystal and china. Throughout your voyage, fresh choices daily with never the same menu twice.

At your elbow, charming European waiters



fastidious Scandinavian stewardesses, waiting to
:e you with the kind of service that makes their
ession an art.

Cruise from 4 to 99 days to more world-wide
inations than any other cruise line. You have the
:e world at your command.

Why just travel with any cruise line, when you
travel with royalty?

See your travel agent. Or write for a destination brochure: Royal Viking Line, Dept. AD7, One Embarcadero Center, San Francisco, CA 94111. Or call (800) 634-8000. **ROYAL VIKING LINE**

Trans-Canal/Caribbean/Mexico/Alaska/Canada/Scandinavia/Mediterranean/China/Pacific/South America/Around-the-World.

World Wide cruising. World Class style.

continued from page 18

William and Mary in Virginia and at Southern Methodist University in Texas. He began designing interiors in 1969. *See page 80.*

Architectural Digest Visits:
Mary Tyler Moore

Though it meant coming a long way from needlepoint pillows (see *Architectural Digest*, May/June 1973), Mary Tyler Moore chose Angelo Donghia—"one of the most exciting designers around"—to create the interiors of her Manhattan apartment. The results are very sophisticated and wonderful. "Even when he was suggesting something completely different from what I imagined was best for me, my awareness that he was listening to me and hearing me led me to trust him. He was encouraging me to grow, to take chances—and he was right," the actress says. The one thing she misses, in moving from a large house to a much smaller space, is the dance studio she had. "But now I'm taking classes at Lincoln Center with dancers from the New York City Ballet. What could be better?" *See page 86.*



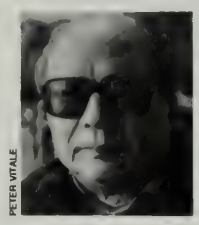
Mary Tyler Moore

Gardens:
An English Eden

In 1971 Hugh Johnson moved with his family to an Elizabethan house on fourteen acres of Essex countryside. He soon became involved in the study of trees, and his book on this new passion, *The International Book of Trees*, was published in six languages. By 1979, he had crystallized the knowledge gained in the process of restoring the fine but neglected gardens surrounding his home, in *The Principles of Gardening*. Wines vie with horticulture in Mr. Johnson's literary endeavors, and he has lectured frequently and made many television and radio appearances regarding both, in Britain, the United States, Australia, New Zealand and South Africa. His project for this autumn is a new encyclopedia of wines, vineyards and winemakers. *See page*



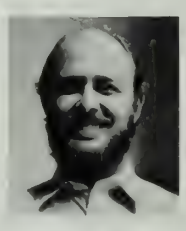
Hugh Johnson



C. C. Wang

The Collectors:
Of Ink, Clay and Stone

The fine collection of Chinese art in C. C. Wang's Manhattan apartment had a most unusual beginning. Having studied painting in China, Mr. Wang says that at the time he began collecting, "I was earning my living painting Chinese scenes on wallpaper in New York. In the late forties, the imperial collection had come on the art market and I was able to purchase part of it. I worked very fast and sent money back to Hong Kong to buy the paintings. I could purchase a work by an old master by painting a few sheets of wallpaper." Erudite and ebullient, Mr. Wang prefers "the early periods—before Sung—when Chinese art had more vitality, spontaneity and strength." In recent years, he has been drawn to "the rough texture of pottery, and robust stone sculpture." He says, "Most of my pieces were folk art." *See page 100.*



Diego Villaseñor

Architecture:
Diego Villaseñor

"We must go into Mexico's history, into the place that is Mexico, into what we are, and take our inspiration from there," says Mexico City architect Diego Villaseñor, explaining why he used the indigenous architectural style and materials in building a home in Costa Careyes on the Mexican coast. As with the other homes and the splendid hotel he has designed in Costa Careyes, integrating the structure with the natural terrain was his primary concern. Considering the village's small size, and that Mr. Villaseñor has five more houses in the planning stages there, he is a major influence in maintaining the integrity of the landscape. "It isn't easy for a young architect in Mexico to be in close contact with his roots," he says, noting that international design concepts are more prevalent in the schools than native traditions are. Mr. Villaseñor has taught at the National University of Mexico, in Mexico City, since 1968. *See page 108.*

continued on page 26



French bread.

If you plan to break bread in Europe, better take along BankAmerica Travelers Cheques. They're good for anything on the menu, in 160 countries around the globe. They're available in leading world currencies, and refundable in more than 40,000 places worldwide—including participating Hilton hotels and inns stateside.

But BankAmerica Travelers Cheques do more than travel well. These days, they come with free credit card cancellation and 24-hour emergency message service. They're also the only travelers cheques backed by BankAmerica Corporation, a leader among the world's foremost financial institutions.

In fact, to some bon vivants they're the only dough to carry.

BankAmerica Travelers Cheques. World Money.®

BANKAMERICA CORPORATION



Why the Mercedes-Benz 300D outperforms every other turbodiesel the automobile world has devised.

Pistons cooled by oil...a lightning-quick automatic shift...demon roadholding *and* a supple ride. At $31,000,* the 300D is one technical feat after another–a turbodiesel apart. Moral: Mercedes-Benz automobiles really are engineered like no other car in the world.

The Mercedes-Benz research car is a sleek silver blur as it laps the test circuit at 195 miles an hour–hour after hour after hour.

Propelling it is an engine like none before: a three-liter, five-cylinder turbodiesel engine, the blades of its turbocharger's compressor wheel whirling at 1500 revolutions *per second,* the crowns of its pistons rhythmically bathed in synchronized bursts of oil. It is the most amazing diesel engine on wheels.

And it is virtually identical in design to the engine that powers the Mercedes-Benz 300D Turbodiesel Sedan.

Unsurprisingly, perhaps, there is no more powerful automotive diesel *or* turbodiesel engine offered today. At last, the kind of power and performance that has been exhilarating drivers since the dawn of the automotive age–engineered into a diesel.

The thinking man's kind of performance

Meanwhile, the 300D's bravura performance is unlikely to exact typical performance-car running costs. As a diesel, it could push your fuel costs per 5,000 miles well under $200, based on average current $1.20 per gallon diesel fuel prices and a 33 mpg highway mileage figure. (City mpg 27 EPA.)**

And as a Mercedes-Benz, it shares a name so coveted by American buyers that after the first three years, the 300D has been shown to retain *85 percent* of its original value.

At $31,000, the 300D is more than a performance sedan. It is the thinking man's performance sedan.

Hurtling through the labyrinth

Exhilarating as it may be, the 300D's performance is primarily meant to help you cope with modern driving life.

Example: Behind the factory walls, a Mercedes-Benz test driver hurtles a 300D at frightful speed through a labyrinth of zigzag pylon curves. Frolic is not on his mind. He is demonstrating that the suspension system of the 3,585-lb. sedan is tight and firm enough to handle the sudden, heart-in-the-mouth evasive moves that every driver sooner or later confronts.

It is for this same reason that the power-assisted steering system exhibits a near obsession with exactitude. It is quick, clean, crisp; no power-steering sluggishness.

Brakes are not discs in front and drums at the rear but discs, discs, discs, discs.

The 300D's automatic transmission is a four-speed, torque converter unit capable of making shifts a millisecond faster and more efficiently than the canniest human hand. But it is so nicely placed–down by your right side, a flick of the wrist away–and so precise in action, that you may find manual shifting irresistible.

Well-groomed ride

You will not find yourself gritting your teeth over every bump in the road. A beautifully controlled and supple ride is one benefit of the 300D's fully independent suspension system, augmented by ultrasensitive dual-chambered oil/gas shock absorbers, and with front and rear anti-sway bars integrated into its design.

The 300D's cabin affords almost *100 cubic feet* of interior volume within a wheelbase of well under 10 feet. Five adults can enter unafraid of cramps or claustrophobia.

One of its more elaborately engineered elements is the seats. The driver's seat, for example, is a 58-lb. biomechanical support system, built on a foundation of steel coil springs under a sandwich of five padded layers.

You may not opt to buy a single extra-cost option, for the best of reasons: you may not need to. From automatic climate control to electronic cruise control, from a central vacuum locking system to a four-speaker cabin stereo system, from electric window lifts and heated rear window and almost ad infinitum–useful conveniences are everywhere. And everywhere standard.

Mercedes-Benz was patenting major safety ideas in 1951. The 300D reflects this uncommon concern, and the decades of safety research and development it has spurred. It incorporates 120 safety features as standard equipment.

*Suggested retail price p.o.e. New York. West Coast prices slightly higher.

**EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather.

© 1983 Mercedes-Benz N.A., Inc., Montvale, N.J.

Engineered like no other car in the world

continued from page 22

Aglow on Sutton Place

From the beginning, Jay Spectre's design for a Manhattan apartment seemed to be blessed by a serendipitous falling into place of art and objects. "Sometimes things just seem to work, and work immediately," he says. "For example, we only had to see one rug for the living room, a 1925 Art Déco pattern based on a William Morris design, and there was no need to look any further. The colors were splendid, perfect." Though it happened with ease, the designer gave his usual care to the compositions—a word that crops up frequently in his conversation. "They are very well thought out, not accidental at all," he explains. Mr. Spectre's new Fifth Avenue apartment was shown recently on the CBS morning news—and you will be seeing it in a future issue of *Architectural Digest*. It embodies years of experience and epitomizes his view: "I want my work to say 'now' and to reflect my client." *See page 116.*





Jay Spectre



Stanley Tigerman
Martin H. Lescht

Imaginative Flights of Form

What most intrigues us about a Chicago apartment is architect Stanley Tigerman's concept for the remodeling. The interiors were completed by Martin Lescht. Mr. Tigerman says, "I am interested in forms, not space. My concern is to see interesting architectural forms set in relation to each other. In relation to form, space is ephemeral." Mr. Tigerman began his own architectural practice in 1964, has been a visiting lecturer at many universities and is professor of architecture at the University of Illinois. In 1976, he was one of eleven architects, and in 1980 one of eight, chosen to represent the United States at the Venice Biennale. In 1982, he received the AIA Honor Award for his Illinois Regional Library for the Blind and Physically Handicapped, in Chicago. He always seems to have a new book out, the most recent being *Versus*, published by Rizzoli International. Currently he is writing a genealogy of Chicago architecture. *See page 134.*

Design for Informal Living

The design for a 1930s house in Beverly Hills marks some kind of change in the work of Illya Hendrix and Thomas Allardyce—it's warmer and more human, and backs up their intention "to develop an independent approach to each project." Known for innovative lighting, the design team is now working with several lighting consultants, experimenting with dichroic lighting, involving "the smallest and most powerful projection lamps," says Thomas Allardyce. Along with color and the combination of materials, it will be important in a Beverly Hills residence currently in progress. For relaxation from what they agree is a twenty-four-hour-a-day profession, the designers like to get away "either to the mountains or the beach—someplace in nature," says Mr. Allardyce. "In nature you find an important connection. It brings you back to your center." One of their current projects is creating the interiors for a yacht in southern California. *See page*





Illya Hendrix
Thomas G. Allardyce



PASCAL HINOUS

Francine Weisweiller

Historic Houses: Jean Cocteau at Cap-Ferrat

Jean Cocteau met Francine Weisweiller while he was making his film *Les Enfants terribles*, and she became a faithful friend of his later years. Although he had an apartment in Paris overlooking the gardens of the Palais Royal, and a country house at Milly-la-Forêt (see *Architectural Digest*, October 1980) the prodigiously creative poet-playwright-filmmaker-artist spent virtually half his time at Mme Weisweiller's house at Cap-Ferrat, *Villa Santo-Sospir*. "He came to visit the first time bringing his friend and heir, actor Edouard Dermit—and a bouquet of lilies-of-the-valley. Instead of staying three days, he stayed six weeks," she remembers. "Mme Weisweiller is a young woman I like and I've tattooed her house for her," he once wrote about the murals he drew on the walls there. Even armoires, enlivened by eyes and lips from the poet's brush, have a vibrant life of their own. *See page 138.* □

PRESENTING THE

Lumière™

COLLECTION



Interior Design by Muriel Hebert, with Toni Thurling.

Distinctive Faucet Sets by Paul Associates.

Designed and Made in France Exclusively for Jacuzzi Whirlpool Bath.

The lines are sleek and clean, yet lively. The style is contemporary, yet timeless and enduring. These elegant fixtures are for those who desire more than a bathroom, but also a personal and intimate domain. A place as much to refresh the spirit as the body.

You will find the Lumière Collection impressive in every detail. Its bath is deep, contoured for comfort, and equipped with a fully adjustable whirlpool system by Jacuzzi.® Its pedestal lavatory offers dramatic elliptical basins, available in two sizes. Its single piece, low-profile toilet is complemented by an equally graceful bidet. And all are available in brilliant designer colors.

The Lumière Collection.
Authentic, distinctly European designs from France, made exclusively for Jacuzzi Whirlpool Bath.

And, perhaps, for you.

JACUZZI WHIRLPOOL BATH
Subsidiary of Kidde, Inc
KIDDE

Jacuzzi WHIRLPOOL BATH

For the nearest dealer, call, toll free: (800) 227-0710 (California, Alaska, & Hawaii, call: (415) 938-7070). Or write: P. O. Drawer J, Walnut Creek, CA 9459(

© 1983 Jacuzzi Whirlpool Bath

MANUEL CANOVAS

THE FABRIC COLLECTION

D & D BUILDING, 979 THIRD AVENUE NEW YORK, N.Y. 10022 (212) 752.95.88
SHOWROOMS : ATLANTA, BOSTON, CHICAGO, CLEVELAND, DALLAS, DENVER, HOUSTON, LOS ANGELES, MIAMI, PHILADELPHIA, SAN FRANCISCO, SEATTLE, TROY (MICHIGAN).





Drexel
The difference shows.

From the Preface collection by Drexel.
For the name of the authorized dealer nearest you, call toll free 800-447-4700. In Alaska and Hawaii, call 800-447-0890.
An Authorized Drexel Heritage Dealer is your assurance of consistently fine quality and service. Shop only where the registered emblem is displayed.
Drexel and Heritage—the most respected names in furniture.

© 1983 Drexel Heritage Furnishings Inc.

saporiti italia

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL. 02 / 709109 - 783574

U.S AGENT
CAMPANIELLO IMPORTS LTD.

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57 STREET - PHONE 212 / 371 3700
U.S. TELEX 125594 CAMPIMPORT
INT. TELEX 237770 CAMP UR
CONTRACT DIVISION
32-30 43 AVE
LONG ISLAND CITY - NEW YORK
PHONE 212 / 937 9537

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531
CONTRACT DIVISION
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6831296

DALLAS - TEXAS
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY

SOFA MODEL WAVE
ARMCHAIR MODEL LONGWAVE
LOW TABLE MODEL MONOS
TABLE MODEL P600
design arch.Giovanni Offredi

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI



The carpets and tapestries
by Missoni's collection
and are produced by Saporiti

bouisde poonsaro moquettes

THROUGH YOUR DECORATOR,
DESIGNER OR ARCHITECT

herle Wagner, bathroom virtuoso, plays the classics.



From time immemorial to time immemorial black and white remain the classic colors. Sherle Wagner enjoys working with them because they make shape bear the full esthetic burden. And Mr. Wagner, ever the sculptor, responds to the challenge by shaping these new china basins into the classics of tomorrow. Think too, of the imaginative ways you can accessorize them.

For Illustrated Catalogue Send $5 to Dept. AD

Sherle Wagner

60 East 57 Street, N.Y., N.Y. 10022, PL 8-3300

Robert Bishop on Quilts as Art

A REVOLUTION OF SORTS occurred in the international art world in the early 1940s and 1950s. The artistic excitement that had always emanated from the major European capitals suddenly shifted to America. Divorced from European styles and representational imagery, the New York School, as it came to be known, dominated the international art scene for more than thirty years. The appreciation of abstract expressionism, and all of the distinctly American art movements that followed, required a retraining, in a sense, of the aesthetic "eye." This new perception contributed to the rediscovery, some twenty years later, of another uniquely American art form—eighteenth- and nineteenth-century handmade quilts.

As director of the Museum of American Folk Art since 1976, I have witnessed this change with great pleasure. Until 1971, enthusiasts for handmade American quilts were few. It was still not difficult to discover a major piece in an antiques shop, a gallery, or a flea market at a very modest cost. "Abstract Design in American Quilts," an exhibition assembled by collectors Jonathan Holstein and Gail van der Hoof at the Whitney Museum of American Art, changed all that and encouraged the public to perceive the extraordinary sense of color and design inherent in these early American textiles. In 1973 Mr. Holstein published *The Pieced Quilt: An American Design Tradition*, a book that further fired the imaginations of collectors, and since then enthusiasm for American quilts has increased at every level. Today, quilt galleries are scattered in large cities and small towns from the east coast to the west. Museums mount in-depth exhibitions; countless books appear each year on the subject. The quilt mania continues unabated.

American collectors tend to view



NANCY RICA SCHIFF

Piled atop a bed for warmth, or framed on a wall as art, today American quilts are attracting more attention than ever, according to Robert Bishop, director of the Museum of American Folk Art. The museum exhibits many kinds of folk art—including modern examples like the wooden dolls above—but none outshines the traditional pieced quilt.



SCOTT BOWRON/MUSEUM OF AMERICAN FOLK ART



MUSEUM OF AMERICAN FOLK ART/GIFT OF CYRIL I. NELSON

RIGHT: Perhaps the unknown maker of this *Mariner's Compass* quilt from Maine, circa 1885, was a sailor's wife—she evoked the sea in the compass pattern and the accent fabric printed with tiny anchors. ABOVE: A contemporary quiltmaker, Nancy Crow, weds traditional techniques with unexpected jolts of color in *Bittersweet XII*.

continued on page 36

THE RUMORS ARE TRUE.

"...most advanced production car on the planet..."
—***Car and Driver,*** March, 1983

"...a world-class performer..."
—***Motor Trend,*** March, 1983

"...an authentic American hero..."
—***AutoWeek,*** February 7, 1983

"...the best-looking automobile on the market today..."
—***Road & Track,*** March, 1983



WE'RE TAKING CHARGE. NOW IT'S YOUR TURN...

THE BEST PRODUCTION SP



You're looking at the cockpit of the new Corvette.

Before you read any further, open the opposite page and unfold a new chapter of a proud history.

There. Now you know why the automotive press is so excited about the new Corvette. It is the most comprehensively packaged automobile of all time, serviceable by the most extensive dealer network in the business. And when you consider the new Corvette's advanced styling, innovative engineering and high technology — plus its combined acceleration and braking — we think you'll agree that Corvette is, indeed, the best production sports car in the world.

Here's what some test drivers at GM's proving grounds say about the new Corvette. • Top speed: 142 MPH with 3.31 axle (interim availability) • 0 to 60 MPH: 6.8 seconds with automatic transmission • 0 to 100

PORTS CAR IN THE WORLD.



and back to 0. 22.4 seconds. And that says a lot.

In front of you is the most sophisticated and intelligent instrumentation and driver information package ever offered as standard equipment on a production automobile. It's driven by one of two on-board microcomputers — capable of processing 300,000 instructions per second.

The new Corvette gets its dimensional stability from a new uniframe structure. And its agility from a new suspension that looks like it came straight out of Formula 1 racing. And it gets its quickness from our small-block Chevrolet V8 which, as anyone who follows racing can tell you, is a legend in itself.

We'd like to tell you more. But the best thing we can say is: drive it. Turn the page for more of the inside story on the best production sports car in the world.

THE NEW CORVETTE.




EAGLE

Robert Bishop on Quilts as Art

A REVOLUTION OF SORTS occurred in the international art world in the early 1940s and 1950s. The artistic excitement that had always emanated from the major European capitals suddenly shifted to America. Divorced from European styles and representational imagery, the New York School, as it came to be known, dominated the international art scene for more than thirty years. The appreciation of abstract expressionism, and all of the distinctly American art movements that followed, required a retraining, in a sense, of the aesthetic "eye." This new perception contributed to the rediscovery, some twenty years later, of another uniquely American art form—eighteenth- and nineteenth-century handmade quilts.

As director of the Museum of American Folk Art since 1976, I have witnessed this change with great pleasure. Until 1971, enthusiasts for handmade American quilts were few. It was still not difficult to discover a major piece in an antiques shop, a gallery, or a flea market at a very modest cost. "Abstract Design in American Quilts," an exhibition assembled by collectors Jonathan Holstein and Gail van der Hoof at the Whitney Museum of American Art, changed all that and encouraged the public to perceive the extraordinary sense of color and design inherent in these early American textiles. In 1973 Mr. Holstein published *The Pieced Quilt: An American Design Tradition*, a book that further fired the imaginations of collectors, and since then enthusiasm for American quilts has increased at every level. Today, quilt galleries are scattered in large cities and small towns from the east coast to the west. Museums mount in-depth exhibitions; countless books appear each year on the subject. The quilt mania continues unabated.

American collectors tend to view



NANCY RICA SCHIFF

Piled atop a bed for warmth, or framed on a wall as art, today American quilts are attracting more attention than ever, according to Robert Bishop, director of the Museum of American Folk Art. The museum exhibits many kinds of folk art—including modern examples like the wooden dolls above—but none outshines the traditional pieced quilt.



SCOTT BOWRON/MUSEUM OF AMERICAN FOLK ART



MUSEUM OF AMERICAN FOLK ART GIFT OF CYRIL I. NELSON

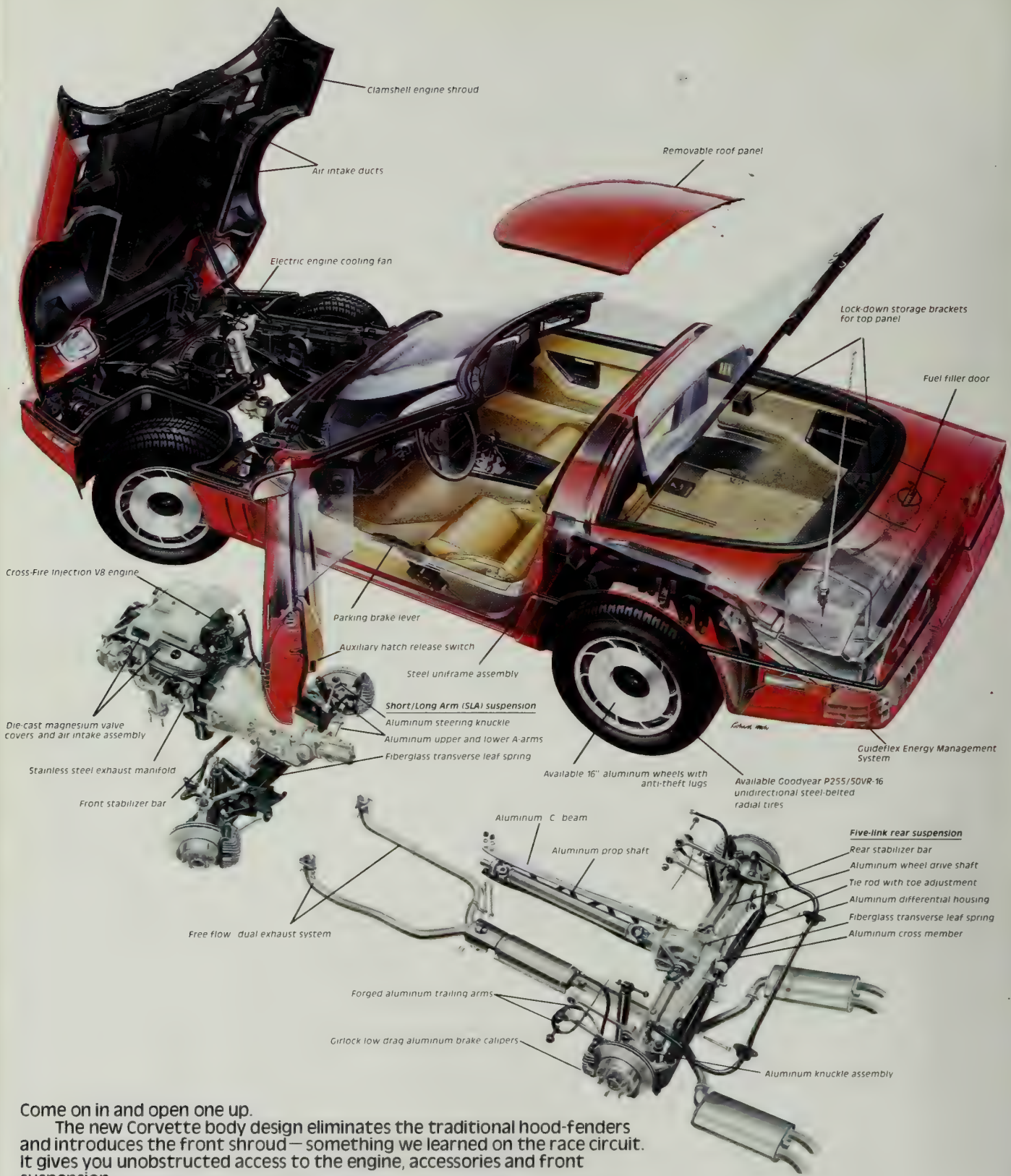
RIGHT: Perhaps the unknown maker of this *Mariner's Compass* quilt from Maine, circa 1885, was a sailor's wife—she evoked the sea in the compass pattern and the accent fabric printed with tiny anchors. ABOVE: A contemporary quiltmaker, Nancy Crow, weds traditional techniques with unexpected jolts of color in *Bittersweet XII*.

continued on page 36






EAGLE



Come on in and open one up.

The new Corvette body design eliminates the traditional hood-fenders and introduces the front shroud—something we learned on the race circuit. It gives you unobstructed access to the engine, accessories and front suspension.

Closed up, the new Corvette has the lowest coefficient of drag of any Corvette ever tested: 0.341. The wind will barely feel the new Corvette coming through.

Your Chevrolet dealer would like to tell you more. Just ask him.

GM
MARK OF EXCELLENCE

Let's get it together...buckle up.

USA-1 TAKING CHARGE

Chevrolet

Baker Furniture

Louis XVI Bedroom



The Louis XVI bedroom crafted by Baker Furniture is faithful to the sumptuous neo-classical style of the late 18th century French court. These designs, which have stood the test of time for two centuries, are enhanced with subtly striated hand painted finishes in 15 different color combinations.

You are invited to send $2.00 for our Louis XVI bedroom brochure. Baker Furniture, Dept. 184, 1661 Monroe Avenue N.W., Grand Rapids, Michigan 49505.

Baker
Knapp & Tubbs

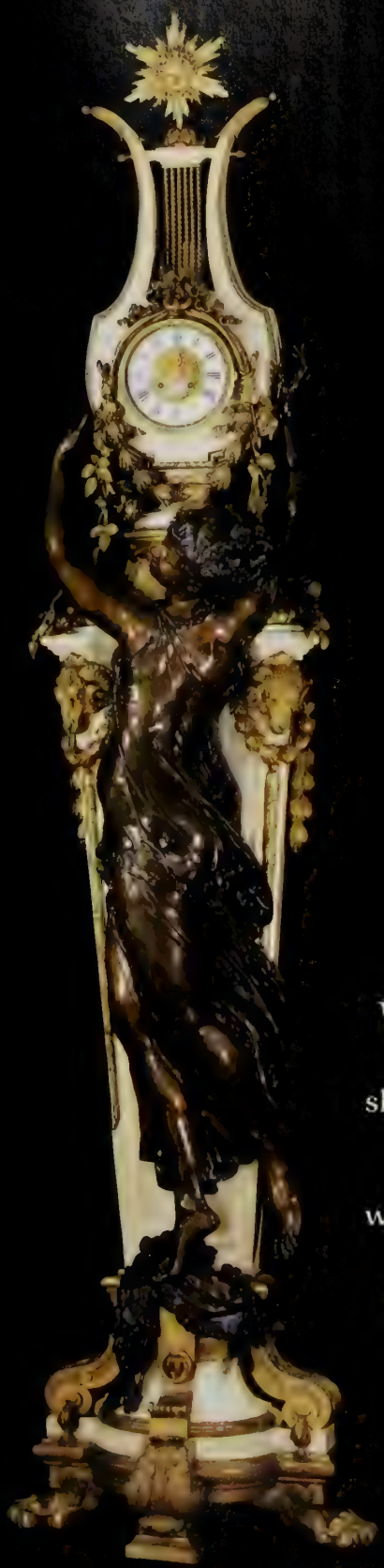
A North American Philips Company

Distinguished manufacturer and distributor of fine furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy, Washington D.C. and London



NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338

©1983 CASA BELLA IMPORTS, INC.



We are pleased to announce the opening of our permanent showroom—featuring fine antique and decorative art objects, accessories, and of course, the world's finest lamps and shades—in San Francisco.

#2 HENRY ADAMS STREET,
SAN FRANCISCO,
CALIFORNIA
SHOWPLACE #200

(OUR MILLET CLOCK IS NOT FOR SALE.)

MARBRO

1625 South Los Angeles Street, Los Angeles, California 90015 (213) 748-6226

DALLAS • LOS ANGELES • SAN FRANCISCO • HIGH POINT • CHICAGO

Robert Bishop on Quilts as Art
continued from page 32



SCOTT BOWRON/MUSEUM OF AMERICAN FOLK ART



MUSEUM OF AMERICAN FOLK ART/GIFT OF THE TRUSTEES

RIGHT: A masterpiece of American needlework art, in Robert Bishop's estimation, this *Bird of Paradise* bride's-quilt top, 1858-63, brims with the riches of the earth—birds, flowers, animals, even a circus elephant and racehorses. ABOVE: In *Whig Rose with Sawtooth Border*, circa 1870, exemplary stitching blends the elements into a quietly lovely whole.

the quilt from two very distinct perspectives. First, there are those who focus on the design of the quilt and relate "abstract" quilts to painterly expressions and modern-art movements. Such collectors would admit that contemporary artists were not initially familiar with quilts, yet the design parallels between their paintings and the well-stitched bedcovers are intriguing and undeniable.

In many ways I have wondered at Pablo Picasso's silence about American quilts, for he expressed unabashed enthusiasm for American weather vanes on several occasions. Perhaps his death came too soon for him to have been aware of the quilt as a major art form. Museums such as the Museum of American Folk Art, however, have concentrated their efforts on building quilt collections, for whenever quilts are displayed in special exhibitions they attract record-breaking crowds of enthusiasts.

Pieced quilts tend to be the most popular, especially those with abstract patterns and rich bold colors. The Museum of American Folk Art not long ago acquired as a gift from the collector David Pottinger over one hundred dazzling midwestern Amish quilts, which formed the nucleus of three major exhibitions. Other collectors have also enriched the museum's holdings with generous gifts, making its collection in this field one of the best in the world.

A second school of quilt enthusiasts is most concerned with the skill of the quiltmakers. This group focuses upon fine needlework and can often be heard joyously counting the number of quilting stitches per inch used by the needlewoman. But, for me, a great quilt is more than the sum of its stitches. It really has three basic characteristics: It is superbly designed, skillfully executed, and satisfies its primary reason for being—it is functional. It kept someone warm.

Those who are tempted to view quilts strictly as an art form must remember the society and culture in which they were created. More often than not, the makers were housewives, whose only form of artistic expression was the stitching of a bedcover. Generally, the top of the pieced quilt was prepared by a woman at home and carried to a quilting bee for completion. These rural social events provided not only an opportunity to visit seldom-seen friends, but a chance to swap gossip and local news, as well. Most of the unidentified needlewomen would probably be surprised at the attention lavished upon their efforts by modern-day collectors, for, after all, the quilt was primarily a utilitarian object.

I remember, as a young child, visiting my grandmother's white clapboard Cape Cod–style farmhouse in Maine. In those years both food and

continued on page 38



PLAYERS GO PLACES

New
Players Kings.
Regular and Menthol



12 mg "tar," 1.0 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983



Schillay & Rehs, Inc.

305 East 63rd Street, New York, N.Y. 10021 • (212) 355-5710 Chicago • Dallas

America's Largest Importer of 19th and 20th Century Oil Paintings

1983 Fully illustrated Color Catalogue – $12.00

Robert Bishop on Quilts as Art

continued from page 36

money were scarce. Like so many accomplished women before her, she made the quilts for all the family beds. Because I slept in the unheated attic, I was given more quilts than anyone else in the house. During the coldest months, as many as five quilts were piled on my bed. They were not fashioned from homespun materials, as eighteenth- and nineteenth-century examples had been, but from



SUSAN EINSTEIN/MUSEUM OF AMERICAN FOLK ART

The *Broken Star* pattern of this midwestern Amish quilt helps place it, since eastern examples were more geometric. It reflects a community opening to outside influences.

carefully washed and bleached grain bags in which feed for the cattle had been purchased. My favorite quilt, and the warmest, was resplendent with brilliant orange poppies appliquéd onto bleached muslin.

Today we stretch and frame quilts like paintings and mount them on walls as art and decoration. But we should always remember why they were made. Anyone who has snuggled under a cozy bedcover knows that the real beauty of a quilt comes from the happiness, security and warmth that its loving maker has stitched into her creation. □

—*Robert Bishop*

Robert Bishop has been director of the Museum of American Folk Art, in New York, since 1976. He has written and edited some thirty books in his field and currently serves on the faculty of New York University.



Nathan Phillips Square, Toronto, Ontario/Canada

Toronto à la carte!

Savour the old world flavours, the green and gracious public spaces, and the gleaming new world sights of our capital city. Take a clip-clop calèche or a trolley ride or a water slide on our island playgrounds. Come for the concerts and cabarets, the creature comforts, the urban delights and cosmopolitan pleasures. The options are endless, and yours to discover! Call TOLL FREE 1-800-828-8585 or from New York State 1-800-462-8404 or write: Ontario Travel, Queen's Park, Toronto M7A 2E5, Ontario/Canada.

ONTARIO
yours
to discover!®

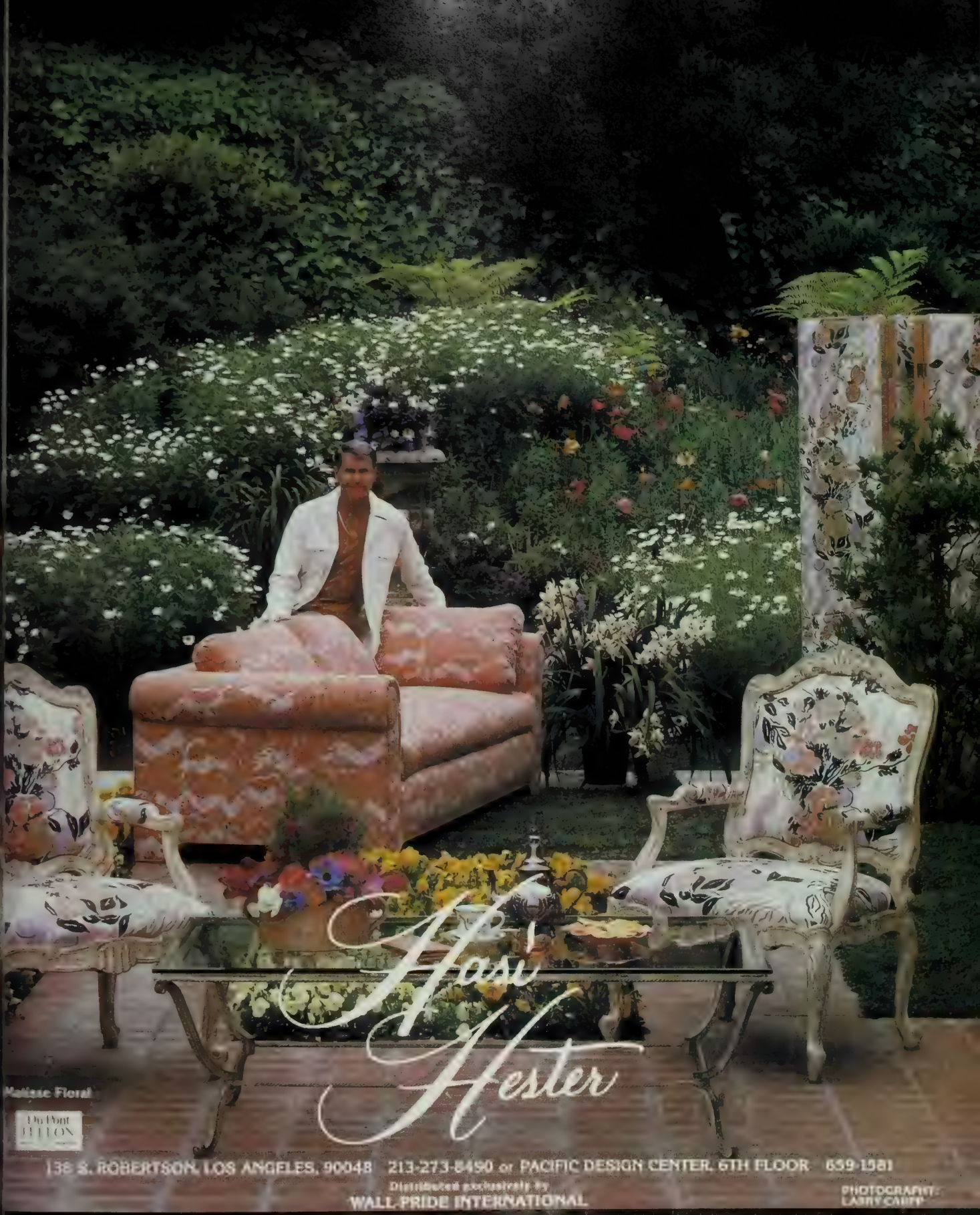
alex stuart design • A KIRSCH COMPANY

SHOWROOMS;
LOS ANGELES • WEST SEVENTH STREET
SAN FRANCISCO • 200 KANSAS STREET
DALLAS • WORLD TRADE CENTER
CHICAGO • MERCHANDISE MART
PHILADELPHIA • THE MARKETPLACE
NEW YORK • A&D BUILDING
CANADA • HARTER FURNITURE, LTD., GUELPH • TORONTO, CALGARY

FOR BROCHURES...
SEND $3.00 TO DEPT. F-2
ALEX STUART DESIGN, INC.
20735 SUPERIOR STREET
CHATSWORTH, CA 91311
(213) 998-1332

ANUFACTURERS OF LUXURY FURNISHINGS FOR THE EXECUTIVE SUITE • DESKS • FILE CABINETS • TABLES • BOOKCASES • CREDENZAS • CONFERENCE TABLES • SE





213-997-2700

Wall Pride THE WEST | Howells DENVER | Crown CANADA | Patton OHIO | Seabrook CHICAGO | Seabrook THE SOUTH | Lappin NEW ENGLAND | Hirshfield's MINNEAPOLIS | Jack Bowles DALLAS

ROME PARIS LONDON AUSTRALIA JAPAN

...and announcing the New York Showroom of HOWARD & SCHAFFER

5 VOLUMES OF COORDINATED FABRICS/WALLCOVERINGS


C16A


C1AC


C8A


Detail
C16A

Handcrafted elegance for the discriminating buyer.

For over half a century Williams Antiques has supplied fine antiques to discriminating buyers throughout the United States.

Our handcrafted tables and chairs are 18th Century copies custom made to your specifications by master craftsmen. All carving is done by hand with a beautiful hand-rubbed finish.

Do not confuse our copies with the machine made reproductions offered by many manufacturers today.

For further information write for our free brochure or call our toll free number 800-241-1918.

WILLIAMS ANTIQUES, INC.

4010 PEACHTREE ROAD / ATLANTA, GEORGIA 30319


Sheraton 402

Roma™

A LINE OF CLASSIC ITALIAN, BEAUTIFULLY TRANSLATED.

La dolce vita is yours. Now American-Standard has combined its own incomparable craftsmanship with classic Italian styling. Admire the magnificent modeling of the Roma lavatories, as well as the generous contours of the Roma baths. Experience the vitality of their styling expressed in two toilets and a bidet. Even the fittings are works of art. And the Roma colors—bellisima!

Call toll-free for the address of a showroom near you. 800/821-7700, ext. 4023. In Missouri, 800/892-7655, ext. 4023.

AMERICAN-STANDARD
European elegance built to your standards.



Roma is a trademark of American-Standard Inc.
Copyright © 1981, American Standard Inc.



When you take on the world, you're not alone.

You've got the Card that's welcomed at hotels, restaurants, fine shops, airlines, and car rentals–around town as well as around the world. But there's more to it than that. You've got the security of traveling with the Card that's backed by all the services and people of American Express.

Here's a brief description of some of the special services currently available to our American Express Cardmembers. If you have questions on details or restrictions, please don't hesitate: give us a call.

You've got no pre-set spending limit.

Many other cards have a pre-set limit; the American Express® Card doesn't. Purchases are approved based on your ability to pay as demonstrated by your past spending, your payment patterns, and your personal resources. So you can take care of unexpected emergencies or unexpected pleasures. In short, if you can handle it, the Card can handle it.

You've got Assured Reservations.®

You've got a way to make certain your hotel will hold your room no matter how late you arrive. And when you add Express Service,℠ you've got fast hotel check-in and check-out. If for some reason the can't hold your hotel room the hotel pay for a room in a comparable hotel, tr portation, and a phone call. If your p should change, just telephone the ho before 6 p.m. their time (4 p.m. at res ask for and keep a cancellation numbe in case you are accidentally billed.



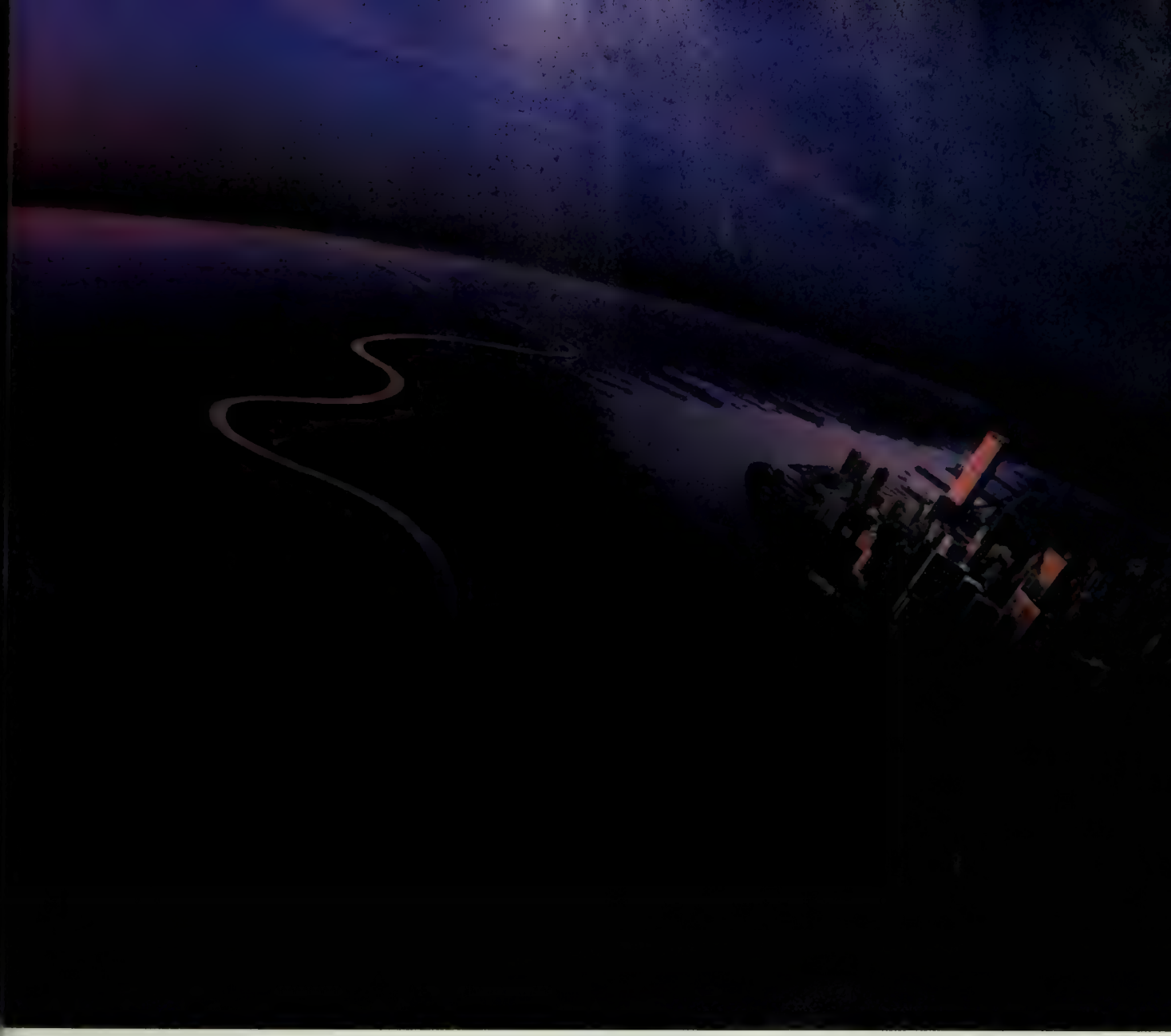
You've got emergency Card replacement.

You've got a way to get a lost or stc Card replaced fast. Usually within 24 or by the end of the next business day. go to the nearest Travel Service Offic

You've got nearly 1,000 Travel Service Office

American Express Travel Service Offices℠ are world-famous for helping elers and especially Cardmembers. Ex

You've got the Card.℠



agents, they can help when you plan, ge, and ticket your trip—business or ion. Their emergency financial and help is legendary. In more than 120 tries, you're never alone.

You've got 24-hour American Express® Travelers Cheque Dispensers.

Once you enroll, you can get $100 to in Travelers Cheques, 365 days a year, automatic dispensers in U.S. airports, ll as some American Express Travel ce Offices in the U.S. and Canada.

You've got $100,000 Travel Accident Insurance.

very time your tickets are charged on Card, you, your spouse, and depen- children under 23 are automatically ed. It's included in your Cardmem- bership at no extra cost. Underwritten by Fireman's Fund American Life Insurance Company, San Rafael, California.

You've got signed receipts.

A copy of most of the receipts you signed is enclosed with your monthly bill. So you can double-check your expense account or budget. There's even space to record the purpose of the expense, which is a great help at tax time.

You've got emergency check cashing.

When you're out of town and out of cash, you're not out of luck. You can get funds at participating hotels, motels, airlines, and American Express Travel Service Offices*. It ranges from $50 in emergency funds at many airline ticket counters to as much as $1,000 ($200 in cash, the balance in American Express® Travelers Cheques) at Travel Service Offices. The actual amount is subject to local regulations and cash availability.

You've got customer service experts.

You've got human beings to talk to. They're experts on all of these services plus many we haven't listed here. They're also expert troubleshooters if you have billing problems or questions. The phone number for your area is on your billing statement.

You've got to apply.

If you aren't already a Cardmember, call 800-528-8000, and we'll send you an application. You shouldn't have to take on the world all by yourself. The American Express Card. Don't leave home without it.®

AMERICAN EXPRESS

*Travel Service Offices of American Express Travel Related Services Company, Inc., its affiliates and Representatives.

© American Express Travel Related Services Company, Inc. 1983

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Shell Flowers

Ornament is synonymous with the era of Queen Victoria, when the nineteenth century developed a passion for lavish decoration and the leisure time to produce it. This craving was indulged with extravagant hand-fashioned crafts such as shell flowers, shown here, along with feather, bead, straw, quill and leather variations. Shells were readily obtained from an outing at the seashore, or more exotic varieties could be purchased from specialty dealers who received supplies from sailors of the South Sea trade. Constructed petal by petal on wire stems held with pitch or wax, shell blossoms were assembled into brilliant bouquets of unfading hues, and protected from dust and damage within bell jars. These arrangements, by amateur and professional alike, were the popular mantel garniture in the second half of the century.



BILLY CUNNINGHAM

See page 61.



DAVID ZANZINGER

See page 73.

Diminutive Furniture

The toy or doll's chair, as seen here, is the most popular and smallest of all the miniature chairs produced over the ages. Even before the sixteenth- and seventeenth-century popularity of the model Nuremberg kitchens, and the vogue for dolls' houses for titled progeny of the eighteenth century, such chairs were made by untrained farmers and proud fathers in small villages, as playthings for their children. This long-standing popularity can explain the wide variety of styles, materials and sophistication, as well as craftsmanship. Today, the collector can select from the most primitive stick chair to the most artfully exact miniature of a Chippendale masterpiece, but it cannot be overstated that then, as now, all were not fashioned just for the delight of children. The finer examples, still well preserved and obviously treasured, were most likely created to amuse the child within the adult.



BILLY CUNNINGHAM

See page 63.



BILLY CUNNINGHAM

See page 100.

A Stylish Portrait

This depiction by an almost unknown French painter provides an intimate glimpse of a very modern lady of the early 1920s. The painting is stylish in its sumptuous blend of unusual tones, in its attention to fashions in furniture, hair and clothing, and especially in its presentation of the subject's character. The artist, Victor-François Tardieu (1870–1937), began to exhibit in Paris about 1890 and became a knight in the Legion of Honor in 1902. Although little is known of his career, it is apparent from this portrait that he continued to grow in his painting style through World War I. His developed composition and the sitter's configuration reveal the continuous evolution of figure painting that overlapped the early-twentieth-century experiments in abstraction. It was an innovation of the time to combine the conventions of the small, intimate boudoir image with the grandeur and large dimensions of a public portrait.

Eccentric Chinese Artist

Chu Ta (circa 1626–circa 1705) was one of a group of Chinese scholar-painters who retreated from the academic world and became monks and recluses when the Manchu conquered China in 1644. He became more of an extremist than the others, not only becoming a Ch'an (Zen) monk, but developing eccentric behavior. In addition to traditional variations of the Chinese landscape theme, he painted birds, fish, rocks and flowers. In all examples, the composition is superb, with the elements masterfully united. His representations of birds, usually showing two in a single work, like the eagles seen here, are depicted looking out upon the world with angry or scowling expressions, perhaps as Chu Ta and his friends looked upon the dynastic changes around them.

continued on page 50

© 1983, Peugeot Motors of America, Inc.



This car "knows" when the road is slippery. It is the Peugeot 505 S.

The steering of the Peugeot "thinks" for itself. If conditions are slippery, the steering will order itself to cut back on the power assistance to give the driver as much feel of the road as possible.

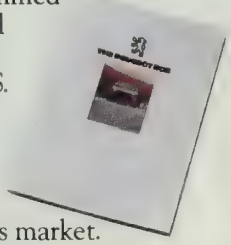
The brakes "weigh" the passengers and their luggage, then adjust themselves for safer braking. They are disc brakes—on all four wheels.

The tires are no mere letter-of-the-law tires. They are Michelin steel-belted radials.

This is a car designed to help *avoid* accidents.

Note: The Peugeot 505 S is available with either a fuel-injected gasoline or turbocharged-diesel engine.

The Peugeot brochure is crammed with 350 facts like these. Call 1-800-447-2882 toll free anywhere in the continental U.S. for a free copy (and name of your nearest Peugeot dealer). And read why many observers think the Peugeot may well be undervalued in today's market.

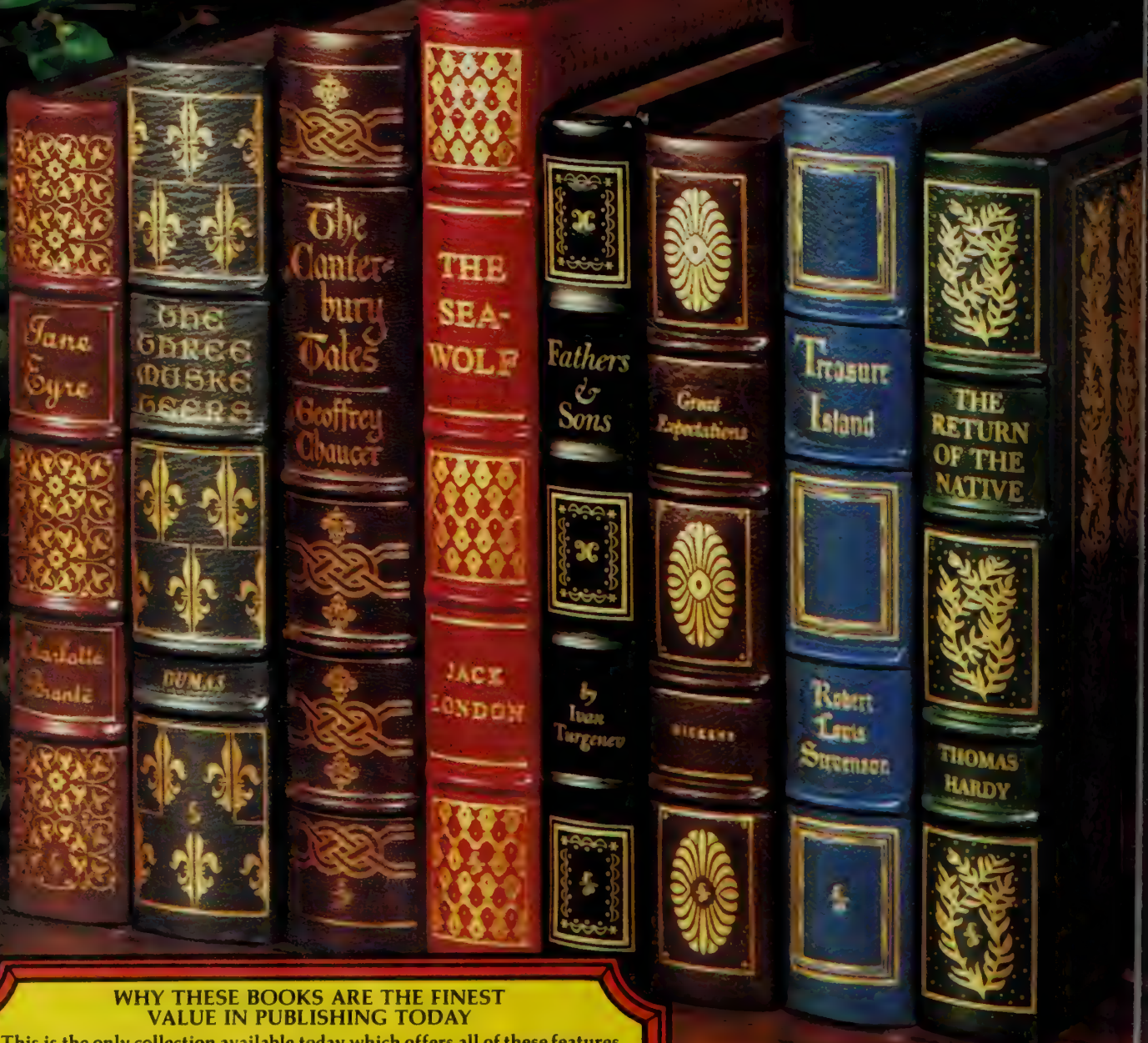


PEUGEOT

You can now acquire a private library of distinction

The 100 Greatest Books Ever Written

Bound in Genuine Leather • Accented With Real 22kt Gold
Rich Satin Moiré Endleaves



WHY THESE BOOKS ARE THE FINEST VALUE IN PUBLISHING TODAY

This is the only collection available today which offers all of these features at so affordable a price...

- Full leather bindings...a rich array of leathers, colors, textures, and finishes.
- Endleaves of elegant satin moiré fabric—not paper.
- A wealth of colorful illustrations by important artists.
- True diversity—big, impressive books of varying shapes and sizes.

...Truly outstanding value—all at just $35 each.

It is not difficult to list the world's greatest books. The titles and authors leap quickly to mind. And for good reason. The books that have been recognized as great, generation after generation, are part of the world we live in. They have shaped our lives, our language, our values, our outlook.

These books include novels like Melville's *Moby Dick*, Dickens' *A Tale of Two Cities*, Hawthorne's *Scarlet Letter*, Bronte's *Wuthering Heights*. They include serious—yet highly readable—works of thought like Plato's *Republic*... heroic epics like Homer's *Iliad*...sharp-witted satire like Swift's *Gulliver's Travels*...brilliant poetry like Whitman's *Leaves of Grass*.

On everyone's list would be the great works of Shakespeare, Chaucer, Dante, Darwin, and Twain. These are books you want on your bookshelf. Books you want your children and their children to read. And now you can have them—the ultimate private library.

The Volumes Themselves are Works of Art

Your pride in this collection will be two-fold—arising both from the significance and stature of each literary masterpiece...and from the sheer beauty of each volume. Every volume in this unique private library will exemplify the ultimate in the art of printing, binding, and illustration.

Genuine Leather Bindings

Today it is rare to find books bound in genuine leather. The cost of such bindings and the time required to create them has made the crafting of such bindings an almost vanishing art. **But each book in this collection will be bound in genuine leather!**

Intricate Cover Designs Accented With Real 22kt Gold

Each luxurious full-leather binding will be deeply inlaid with real gold on the spine. And each will be deeply inlaid with perfectly matched golden designs on the front and back covers. Then, to bring out the full beauty of each cover design, the pages will be gilded along all three sides with a special golden finish.

Elegant Finishing Touches

Each volume will have beautiful endsheets of rich moiré fabric and a matching ribbon page marker. Each volume will be bound with a "hubbed" spine that is characteristic of only the finest books. In every respect, this is to be a collection which rivals anything seen in the great private libraries of days gone by.



Exciting Diversity

The hallmark of a distinctive library is diversity. Therefore, the volumes in the collection will vary in size, in the leathers used, in the distinctive cover designs, and in the illustrations. Yet the collection as a whole will exhibit an unmistakable harmony, because the volumes will be of consistent quality throughout.

Convenient Acquisition Plan

Because of the extreme care and craftsmanship required in printing and binding, the books in this collection will be issued at the rate of one per month. It will give you great pleasure to see your collection becoming more impressive with each passing month.

Comparable books bound in genuine leather command as much as $75 per volume. However, you will be pleased to learn that the volumes in this collection will be priced at only $35.00 each for the first two full years. Future volumes will be similarly priced subject to minor periodic adjustment to reflect varying material costs.

If you desire, you may return any volume within 30 days for a full refund. Moreover, you may cancel your subscription at any time.

R.S.V.P.

To accept this invitation, you need only complete the Preferred Subscription Reservation and return it to us. This simple step is all that is necessary for you to begin building a private library of your own that is sure to be envied by all who see it.

Preferred Subscription Reservation 973

The 100 Greatest Books Ever Written

The Easton Press
47 Richards Avenue
Norwalk, Conn. 06857

No payment required.
Simply mail this
subscription reservation.

Please send me the first volume of "The 100 Greatest Books Ever Written" bound in genuine leather and reserve a subscription in my name. Further volumes will be sent at the rate of one book per month at $35.00* each. I will be billed for my first book prior to its shipment to me. This price will be guaranteed for the next two full years.

A list of books scheduled for future monthly shipment will be sent to me. I may indicate which titles on this list, if any, I do not want to receive, thereby insuring that I never receive any books I do not want. I understand that I may return any book within 30 days for a refund, and that either party may cancel this subscription agreement at any time.

**Plus $2.50 per book for shipping and handling.*

☐ As a convenience, I wish to pay for my first volume now. I enclose $35.00 (plus $2.50 shipping and handling—a total of $37.50**).

☐ Please charge each monthly shipment to my credit card:

☐ VISA ☐ MasterCard

Credit Card No. _____ Expiration Date _____

**Conn. residents pay $40.32 to include sales tax.

Name _____

Address _____

City _____

State _____ Zip _____

Signature _____

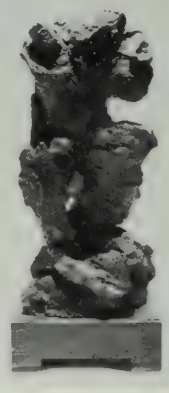
continued from page 46

Fantastic Rocks

Occupying an important place in the world of the Chinese scholar are the so-called fantastic rocks. With a division between the rational or Confucian ethic on one hand, and the natural or Taoist philosophy on the other, Chinese scholars found themselves living between extreme doctrines. During the latter half of the second millennium, objects that indicated the bizarre, eccentric side of nature became prized additions to the organized Confucian world of the scholar-intellectual. Intriguing and inspiring, these unique forms seemed to remind him of the powers of nature to form, twist and arrange beyond man's orderly domain. Most of the coveted objects were rocks shaped by water and erosion, as seen in this example, but similar objects were made from carved wood and often ceramic, such as *I-hsing* ware, which imitated the efforts of nature.

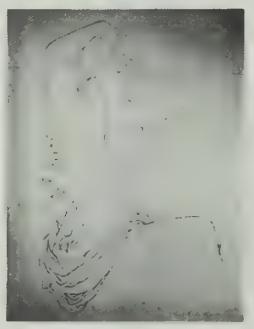
Hans Hofmann

Commonly referred to as the founder of American Abstract Expressionist painting, Hans Hofmann (1880–1966) was one of the most influential teachers of the modern era, as well. Although he admired Klee and Kandinsky, he did not concern himself with metaphysical phenomena or with the Surrealist movement. The artist's lifelong dedication was to the formal principles of painting that he established for himself and his students—the flatness of the canvas, the relationship of color to intervals of form and space, and the immediacy of physical gestures in pigment. He once noted, "Painting has many problems, but the foremost is the synchronized development of both form and color. . . . Color in nature, as well as in the picture, is an agent to give the highest aesthetic enjoyment." The painting seen here, entitled *Sun Rites*, 1947, clearly demonstrates Hofmann's contention that the flatness of the surface is transformed by the merest brushstroke.

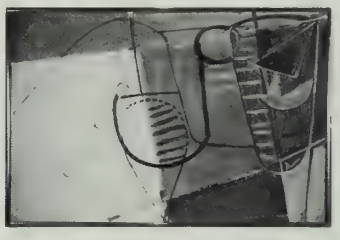


BILLY CUNNINGHAM

See page 101.



See page 139.



See page 120.



See page 141.

Parisian Poet-Painter

Jean Cocteau (1889–1963) delighted and outraged the Parisian art world for more than half a century with his poetry, dramas, novels, films, and works of art that ranged widely from drawings and posters to tapestries, mosaics, screens and pottery. His biographer, Francis Steegmuller, has noted, "Of all the titles to which he had claim, he consented to use only one—poet—and that he insisted upon." Cocteau himself referred to being both a poet and a painter as simply a matter of "changing branches on the same tree." Among his friends and collaborators were painters and poets of Montparnasse—Picasso, Apollinaire, Modigliani, Max Jacob—as well as French writers and composers. In 1917 he created the story for Diaghilev's legendary *Parade*, with sets and costumes by Picasso, music by Satie and choreography by Massine. During his later years he produced a great number of paintings, designs for the theater, and drawings typified by the graceful and witty line shown here.

French Wicker

Although rush, reed and peel have been used for centuries in Europe for weaving common seating, it was the rise of the China Trade that made the West aware of the practical and aesthetic qualities of wicker furniture. Cane, palm and bamboo, utilized as protective packing on cargo ships from the Orient and considered to be disposable products, provided "new" raw material for furniture. Lauded for its durability, cleanliness and coolness for seating, as well as its availability and economical price, wicker ultimately inspired the vogue for the fancy wicker furniture of the 1880s and 1890s. Then these pliant natural fibers were fashioned over a wooden frame into bold, exotic shapes and delicate traceries befitting the aesthetic movement of this period. An extraordinary French wicker chair is presented here. □

How dare The Glenlivet be so expensive?

How dare we place such a premium on our 12-year-old Scotch? The same reason vintage wines and fine cognacs are so expensive. Superior taste. Just one sip and you'll know that The Glenlivet has a taste that's decidedly superior.

The Glenlivet is Scotland's first and finest single malt Scotch. Nothing but 100% Highland malt whisky, distilled from natural spring water and fine malt barley, aged in oaken casks, just as it always has been.

Only our time-honored methods can truly achieve The Glenlivet's unequaled taste. A taste that sets it apart. Its smoothness, body and bouquet are qualities found only in this unique Scotch.

Of course, you may elect to purchase a good Scotch that's less expensive. But for a truly superior taste, you have to pay the greater price.

The Glenlivet

12-year-old unblended Scotch.
About $20 the bottle.



© 1982 THE GLENLIVET DISTILLING COMPANY.

Elegance.



Shown here: Lilac, Lilac Border and Lisa from Warner Screenprint Collection Volume VI

You'll find it in the new Warner Screenprint Collection, Volume VI. This is an incredibly rich collection of more than twenty-three different wallcovering designs with thirteen magnificent borders in your choice of three or four of the newest colorways. Most of this collection have correlated fabrics that complete an elegant ambiance. Warner Screenprint Collection, Volume VI is available now through interior designers and decorating departments of fine stores.

The Warner Company, 108 South Des Plaines, Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654

All the elegant things happening to walls are by

Warner

Wallcoverings & Fabrics



If you're not sure what size sweater to order, ask for Sharon.

She'll make sure you get the one that fits.



Sharon supervises the 90 friendly, well-informed operators who answer the phone when you dial the toll-free Lands' End number: 800-356-4444.

If she doesn't answer the phone herself, the person who does will be able to tell you what you want to know—about size, fit, material, color, availability—whatever. Including our unconditional, two-word guarantee:

GUARANTEED. PERIOD.

If you already have one of our catalogs, you will find it convenient to have it at hand when you call. If not, why not ask for one. Or, if you prefer, mail the coupon below. It's free.

Remember, you can call us toll-free any hour of the day or night. One of us will answer. We certainly don't want you to talk to a machine.

Lands' End Cable V-Neck

We've found considerable interest in the cotton sweaters we have offered for summer wear—on those evenings, for example, when dusk brings a chill with it. This particular model is our new Lands' End Cable V-Neck of 100% cotton. It's a sweater basic to any traditional wardrobe. Yet, it is a natural extension from basic crew, providing value. And a colorful one, too—in red, kelly, yellow, blue, lavender and natural. Discuss your selection with Sharon, why don't you?

LANDS' END
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

☐ **Please send free catalog.**



Lands' End Dept. I-05
Dodgeville, WI 53533

Name _____

Address _____

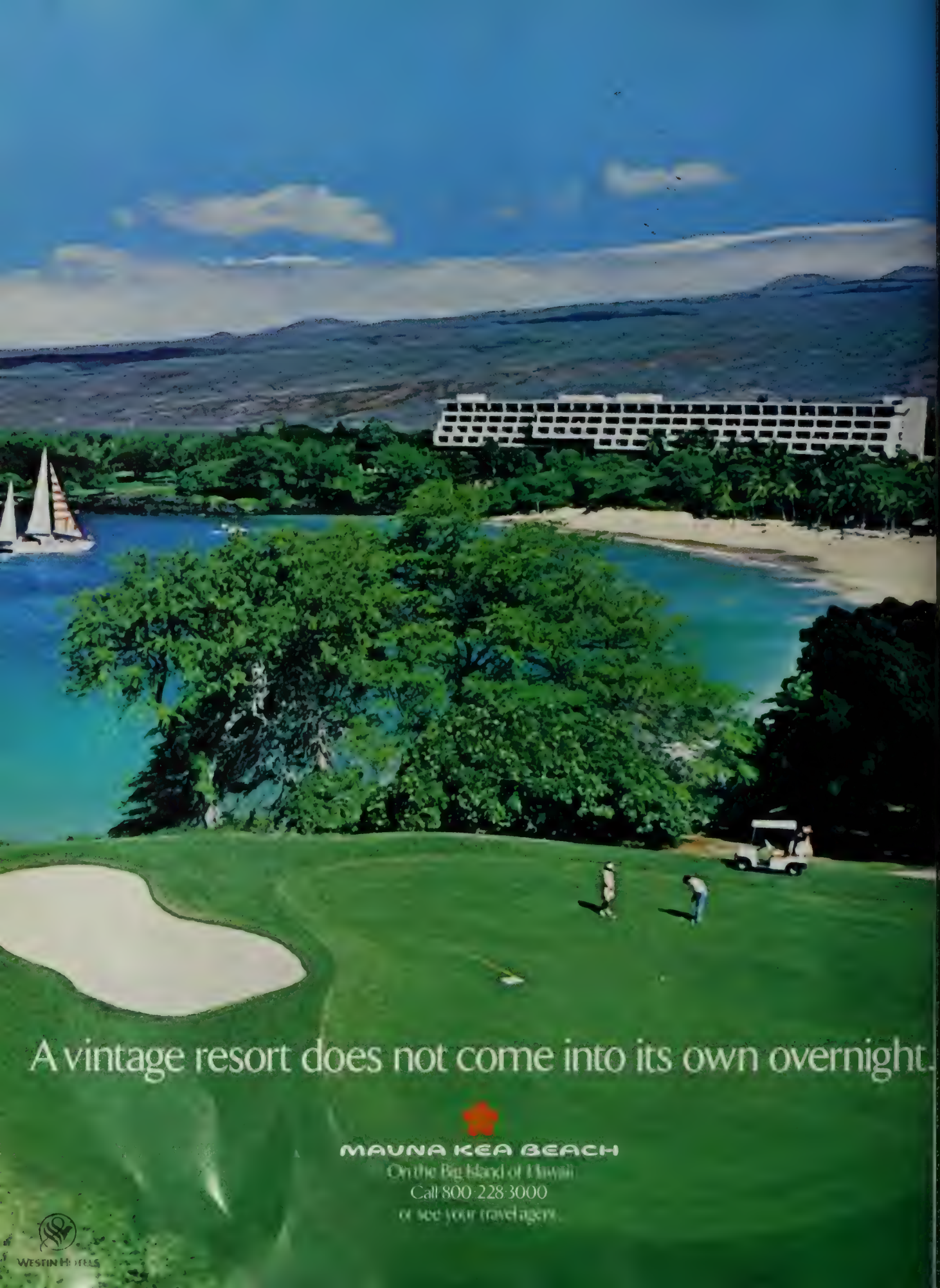
City _____

State _____ Zip _____

Or call Toll-free:

800-356-4444

(Except Alaska and Hawaii call 608-935-2788)


A vintage resort does not come into its own overnight.
MAUNA KEA BEACH
On the Big Island of Hawaii
Call 800 228 3000
or see your travel agent.
WESTIN HOTELS

The premium Visa card is welcome at five times more places worldwide than American Express.

Five times.



The premium Visa card offers you the most accepted, most widely used name in the world for travel, shopping, entertaining, and cash. Welcome at over 3.6 million places in 156 countries.

With the premium Visa card, you also have access to cash in 120,000 locations worldwide —four times more than with an American Express card.

Plus Travel Insurance, Lost Card Protection and Emergency Cash Services, all combined with premier financial services provided by the bank which issues the card.

The premium Visa card is specially designed by each bank and bears the Visa emblem in Gold, White and Gold.

If value is measured by usefulness, the premium Visa card is without question the most valuable card in the world.

Ask your banker.



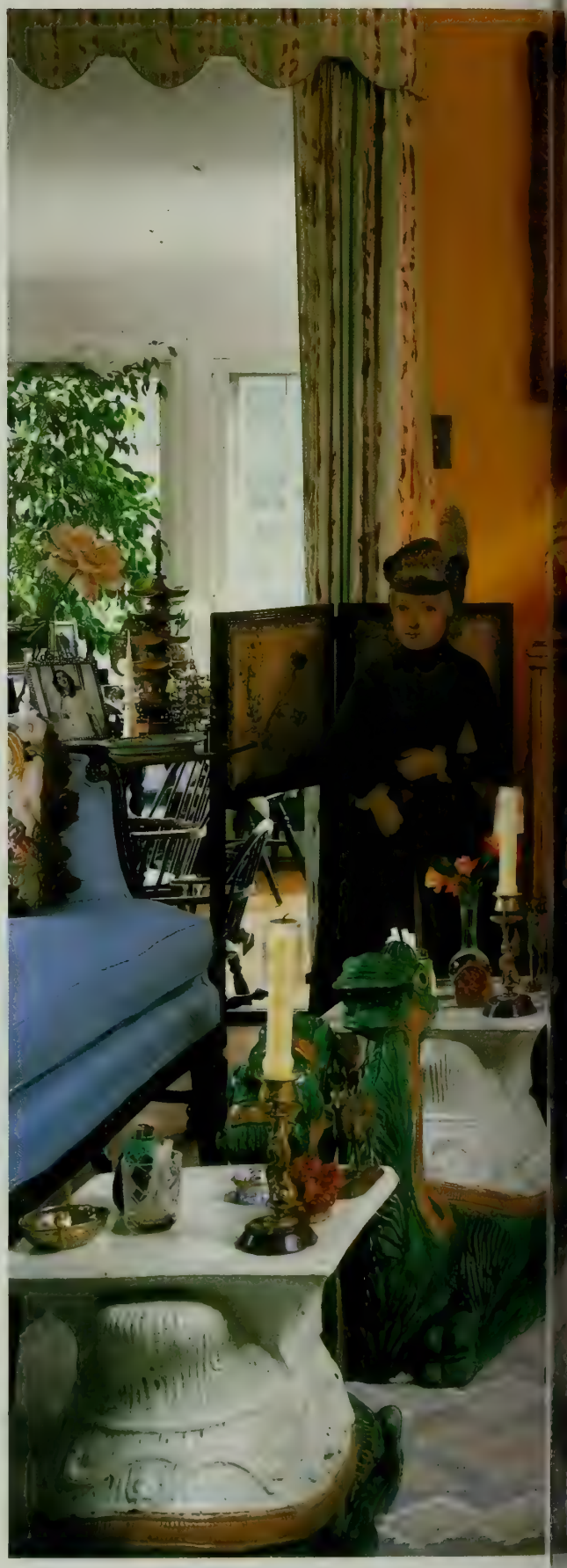
© Visa U.S.A. 1983

Convivial Collage in Old Westbury

Designer's 1780 Long Island Farmhouse

INTERIOR DESIGN BY J. ALLEN MURPHY
PHOTOGRAPHY BY BILLY CUNNINGHAM





J. Allen Murphy's Long Island residence is deliberately brimful of diverse adornments to stimulate the interest of his guests. ABOVE: The 1780 Quaker farmhouse was moved to Old Westbury in 1906. RIGHT AND FOLLOWING PAGES: To create a convivial setting for entertaining, the designer brought together a mélange of antique furnishings, bright colors and engaging collections. Near the fireplace are a portrait of Vivien Leigh, by Augustus John, and a Vertès sketch of a dancing lesson. "Conversation pieces" include English dummyboard figures, Russian Easter eggs, Chinese Export porcelain and fanciful animal-shaped objects. Floral and ribbon-patterned fabrics from Brunschwig & Fils, durrie rug from Stark Carpet.

INTERIOR DESIGN DIVIDES ITSELF rather easily into two opposite camps: There is design as abstraction—rooms furnished to merely suggest the tastes and way of life of the owner. And there is design as realism—rooms in which almost nothing is left to the imagination. The latter is a three-dimensional equivalent to Victorian genre painting: a canvas crowded with incident, variety, even gossip.

The interiors designed by J. Allen Murphy and his partner, Robert Tarterini, express this same philosophy, and Mr. Murphy's residence in Old Westbury, Long Island is a prime example. Originally a rather chaste and sedate 1780 Quaker farmhouse, it was, the designer says, "in terrible shape" when he purchased it. Today, although physically it is substantially unaltered, it has been transformed into a polychromatic personal diary, assembled in an eclectic fashion, that achieves a full, rich density without lapsing











ABOVE: A late-18th-century-style Venetian desk in the Drawing Room holds an assemblage of antique porcelain objects and 19th-century French paperweights. Photographs of friends are found here and everywhere in the house. An 18th-century French portrait and Oriental paintings on glass add to the cultural mix. RIGHT: Victorian bouquets of seashells and Italian crèche figures, under glass, serve as garniture for a Dining Room table set with antique Belgian lace, Meissen china and French engraved stemware. Mr. Murphy happily mixes Oriental and European porcelains. "I'm not a purist," he says.

into the cluttered or the coy. Mr. Murphy managed this by remaining indifferent to conventional canons of room arrangements, color and fabric choices. While the house is obviously a collage of period and antique elements, it reads as an almost contemporary statement; the hedonism of the mix itself marks the design as being of its time.

Mr. Murphy considers the transformation "mainly cosmetic," and there is something of the artifice of rouge and powder in these rooms, with their willful colors and flirtatious harmonies, as well as a persistent note of the ephemeral. Perhaps this is inevitable when interiors are so filled with objects and when the constant roundelay of change is considered. As an enthusiastic collector, Mr. Murphy is constantly rearranging his acquisitions, either on a whim, or to accommodate a theme for a party.

"I wanted a house that would maintain a certain style of living," the designer says. "I was brought up very near this house, on the North Shore, in a world centered around entertaining and visiting friends. So this house is simply an







Everything has a story attached to it; a guest may find an evening's entertainment in a single room.





LEFT AND ABOVE: Collections of Staffordshire dogs and antique dolls' chairs, each with its own Chinese doll, enliven the small Library. "Fun is part of my stock in trade," J. Allen Murphy says. Paneled walls, antique English furniture and a whippet-motif chintz fabric from Lee Jofa contribute to the cozy, intimate effect. "The cut flowers throughout the house are all from my own flower garden and the orchids are borrowed from my good friend and neighbor C. Z. Guest." Carpeting and durrie rug from Stark Carpet. TOP: The Garden Room is a gathering place for guests, before dinner, as well as for dancing and games. French porcelain lions, circa 1780, prowl on the glass-top table. Carnation print fabric from Stroheim & Romann.







LEFT: The fire-warmed Master Bedroom has "everything I need," says designer Murphy. Though the room is small, the 19th-century American four-poster bed and fall-front desk are ample. The japanned Sheraton love seat is served by books stacked as a table. Bed linens by Porthault. ABOVE: Wrought-iron fencing defines a terrace area, while horse paddocks surround the house. An ivy motif is carried out in both the Wedgwood china and pristine table linens.

extension of the kind of thing I've known all my life."

The décor is obviously meant to entertain—to perform the same task as the host. Pictures are displayed as "conversation pieces," collections of porcelain Easter eggs are placed to facilitate discussions of the Russian imperial family, and desks and side tables are thickly populated with portraits of friends and relatives, to aid in games of identification. Everything has a story attached to it; a guest may find an evening's entertainment in a single room.

Mr. Murphy pursues much the same philosophy when it comes to designing interiors for others. "I've known most of my clients all my life," he explains, "and I've never done a room I couldn't quite happily live in myself. Often, however, I find myself having to deal with a piece of furniture or an object I really dislike and the client loves. Then the challenge is to still come up with something I like."

When J. Allen Murphy is challenged to put a name to his style, he answers quickly, "Whimsy. You should never have to walk into a room that doesn't make you smile." Other interior designers might hesitate to include humor in their lists of desirable attributes for a design, but not he. "Fun is part of my stock in trade," he explains. "For instance, at Easter, my egg collection is scooped up from all parts of the house and placed on the dining table. For a French guest, out come the Napoleon miniatures; for the young in heart of all ages, the toy trains. There's no end to it."□

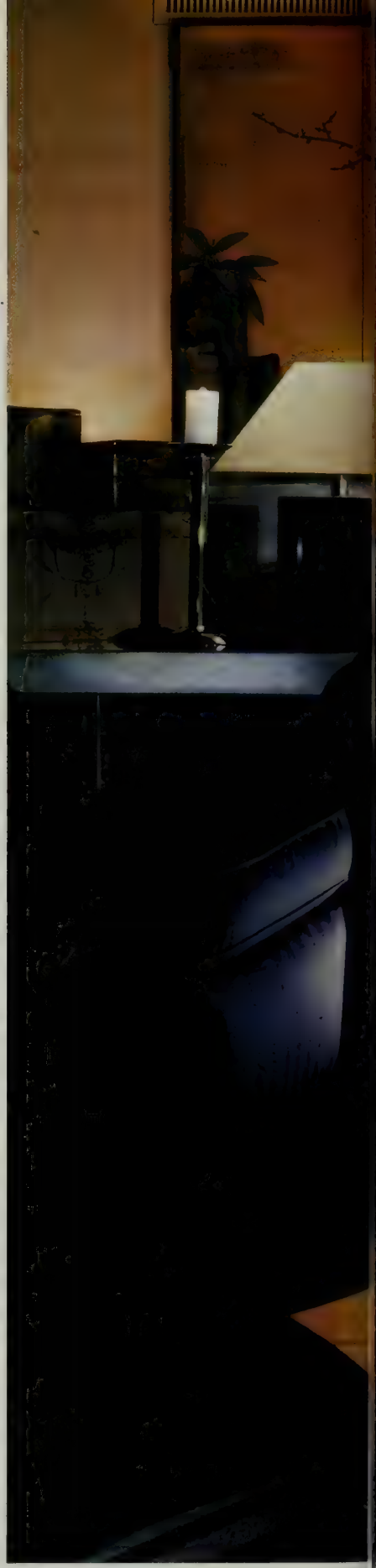
—Peter Johnson

Shimmering Sophistication

Sleek and Functional Décor for a Los Angeles Apartment

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI
PHOTOGRAPHY BY MARY E. NICHOLS





Sensitive to their client's desire for a self-sustaining residence, interior designers Kalef Alaton and Janet Polizzi chose simple yet striking furnishings for this Los Angeles condominium apartment. ABOVE: In the Entrance Hall, a lacquered mirror and chest, and floors of polished granite exemplify the lustrous quality of materials used by the designers. Four watercolors depict scenes of 19th-century China. RIGHT: An eight-panel Edo-period Japanese screen from Didier Aaron extends the Oriental motif in the Living Room.

IN THE ANNALS of great cities, Los Angeles is a relative newcomer, still in the process of establishing its own history and traditions. Until recently, few streets could be considered synonymous with life in the Los Angeles environs; there was no Park Avenue, avenue Foch or Belgrave Square. But as the world discovers the virtues of southern California, certain streets are attracting favor and are taking on an international distinction.

One such thoroughfare is Wilshire Boulevard. Stretching from the financial center at the city's heart to the Pacific Ocean, it encompasses a historical kaleidoscope of neighborhoods, from Victorian mansions to the shops of Beverly Hills to its newest addition, a cluster of towering condominiums near the western end.

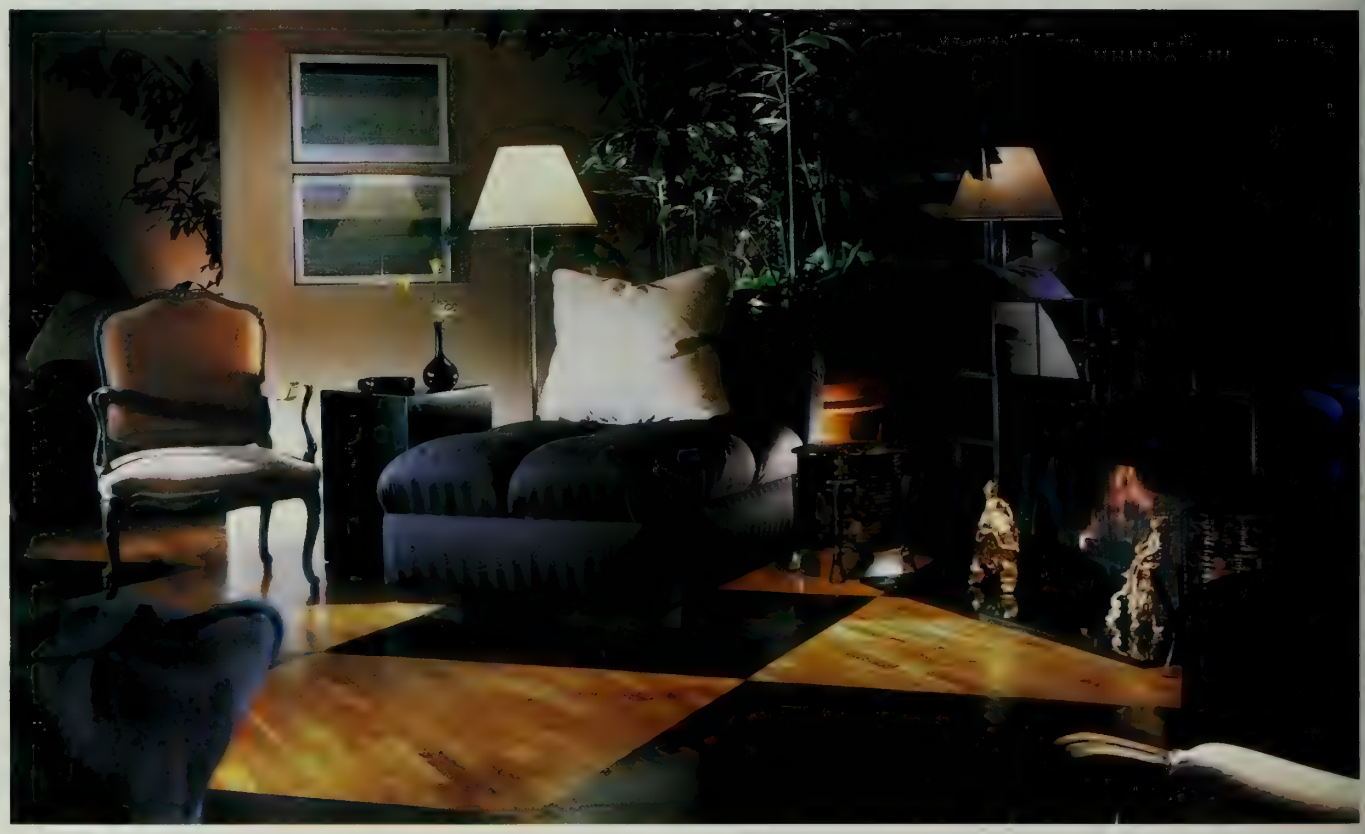
Here, the conditions ordering interior space are different from those elsewhere in the city. Often, an apartment is one of several residences of an owner who must be free to come and to go—sometimes for several months—and still feel a sense of home.







"I wanted this to be opulent in a settled way, a confident space without illusions or too many objects."



PRECEDING PAGES AND ABOVE: "In a condominium, space is the most important consideration. You can't enlarge it or go up," says Kalef Alaton. To increase the visual scale of the Living Room, the designers arranged furniture in simple groupings on a boldly stenciled floor. Linen wall upholstery softens the effect of the harder materials and absorbs noise. The fabric for the wallcovering and the herringbone wool on the seating, all from S. Harris, were selected for easy maintenance. Gunmetal candlestick is from Karl Springer; paintings are by Eleanor Lazaroff. OPPOSITE: Expressive lighting in the Dining Room spills across a festive table set with *Rondelay* silverware by Christofle.

Such a challenge confronted interior designers Kalef Alaton and Janet Polizzi when they were asked to transform the rooms of a Wilshire condominium apartment. Their client was often absent for many months of the year and did not want to be concerned with problems of maintenance. The space had to be literally self-sustaining

"The owner is Belgian and her tastes are influenced by many different cultures, so we did not approach the project in terms of southern California design," says Kalef Alaton. "I wanted this to be opulent in a settled way, a confident space without illusions or too many objects."

The owner expressed specific preferences for the design: "I wanted a living area with a certain air where I could feel comfortable dressing up. But I also didn't want rooms tucked away for special occasions. I like to use what I have every day, to wrap the rooms around me like a fur coat."

Originally, the apartments in the building were designed to provide maximum flexibility. In this case, the designers chose to convert a third bedroom into a library, to expand the living area. "The first step in design is the concept of space, how it will be used and what will be used to fill it," says Mr. Alaton. "In a condominium, space is the most important consideration. You can't enlarge it or go up."

Treated with a cosmopolitan sense of adaptability, the space has a mysterious quality, due in part to a series of subtle contradictions. Voluptuous shapes are used in very spare areas.





ABOVE: The Library was converted from an unused bedroom into an alcove off the living room. Keeping in mind that the owner would use the apartment only part of the year, the designers limited the number of accessories. A brass lamp and pewter and bronze stags from Chapman add gleaming touches. The painting, titled *Changes*, is by Eleanor Lazaroff. OPPOSITE: Chintzes in cool pastels lend crispness to the Master Bedroom. *Portrait of a Lady* is by Victor-François Tardieu. The Victorian "root" table displays a collection of cinnabar lacquer; table and lacquer are from Didier Aaron. Fabrics in the library and bedroom are from S. Harris

Luminous Oriental lacquer is set on chiseled granite. Upholstered walls contrast with hard-surface floors. The designers kept the dissimilar within balance, never resorting to out-of-scale design tricks.

"I try to be as correct and honest with space as I can, and fit the right number and scale of pieces into it," Kalef Alaton explains. "After I determine what I'm going to do with the space, I decide about color. There are certain things I will do with certain colors. For instance, I will keep things at a minimum when working with dark tones." A balance of neutral colors gives the apartment warmth, while luster is achieved with materials: stenciled oak floors, japanned wood, glazed fabric.

In keeping with the owner's stipulations for easy maintenance, the design does not rely on flowers, perishable fabrics, or objects. "At one time we might have added more accessories, pillows, paintings and trims," says Janet Polizzi. Instead, the designers used simple fabrics: cotton, linen, wool; and simple shapes: boxes, cubes, rectangles. "I think design is moving away from overcrowded spaces," adds Kalef Alaton. "There is less emphasis on materialism, and more on what has meaning for people. Although I am far from being a minimalist, I have learned that less is better. I place a greater emphasis on integrity in design."

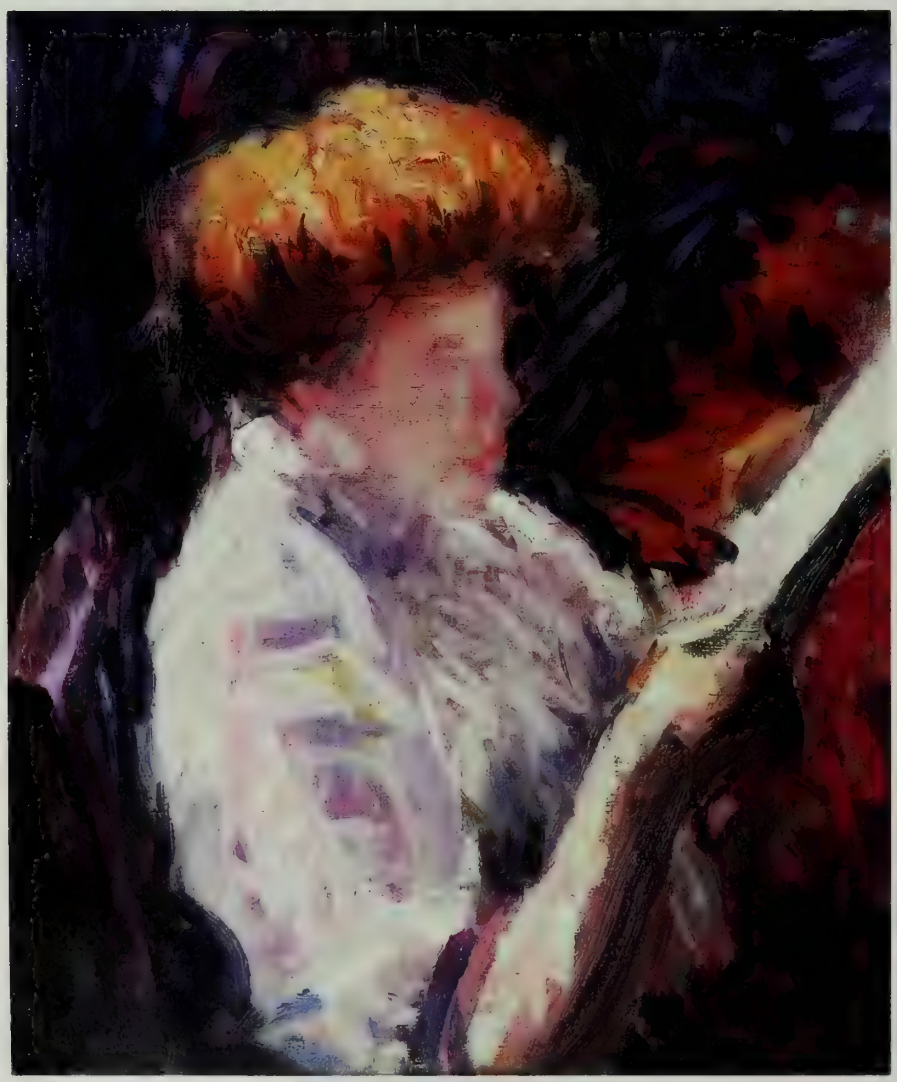
It was just this emphasis that shaped a welcoming and accommodating residence in Los Angeles.

—Suzanne Stark Morrow

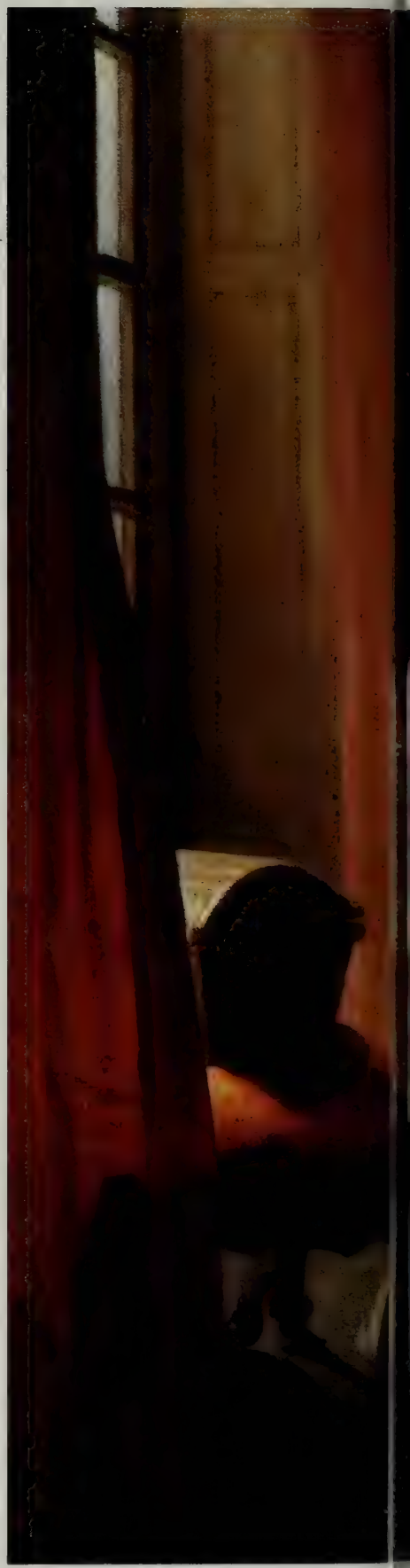


Art:
Pleasures of Reading

Artists Capture Private Moments with the Printed Word



ABOVE: *Femme lisant,* Roderick O'Connor, circa 1895. Oil on canvas; 21¼" x 17¾". Sunlight dapples the face and figure of the reader in this painting. The artist, an Irish-born American working in France, reflects more of the painterly Impressionist effects of Manet and Renoir than of the symbolism of his Pont-Aven teacher Gauguin. Browse and Darby, London.



RIGHT: *La Bonne Education,* Jean-Baptiste Siméon Chardin, 1753. Oil on canvas; 16⅛" x 18½". A master of nuance and mood, Chardin captures a scene of quiet attention and gentle hesitancy as lessons are being conducted in a mellow-toned interior. This is one of Chardin's last domestic scenes before he returned to still lifes. Here, his poetic use of light and compositional techniques recall those of the Dutch masters from the prior century. Artemis Group, London.





Woman in Red Scarf near Seashore, Walt Kuhn, circa 1912. Oil on canvas; 20" x 24". A languorous reader sprawls on a large rock, surrounding herself with the sound and motion of the sea. Kuhn, a leading early American modernist, paints this scene with brilliant color and textured brushwork. Kennedy Galleries, Inc., New York.

A LOVE OF READING, once acquired, is rarely abandoned. "It lasts when all other pleasures fade," wrote the nineteenth-century English novelist Anthony Trollope. To lounge in a garden hammock on a summer's afternoon, book in hand, or curl up by the fire while a winter storm rages outside is to know a contentment many would not exchange for a host of more worldly diversions. Emily Dickinson, never one to waste words, summed it up when she wrote: "There is no Frigate like a Book/ To take us lands away/ Nor any Coursers like a Page/ Of prancing Poetry."

Throughout the ages, artists have captured on canvas the rewarding hours spent with a book, and many of their paintings reflect the distinctions made by the English philosopher Francis Bacon. Some books, he said, were "to be tasted, others to be swallowed, and some few to be chewed and digested." Where else but in the first category belong the many nineteenth-century genre paintings in which lovely ladies, posed in gracious settings, appear to be whiling away the hours with the latest *roman à clef?* Conversely, heavy chewing was undoubtedly in order when a Renaissance artist such as Botticelli depicted Saint Augustine in a humanist's study, poring over a weighty tome.

In Medieval and in Renaissance painting the book symbolized learning and scholarship. It was a prominent attribute in depictions of the Seven Liberal Arts, the traditional curriculum of secular learning in the Middle Ages. The allegorical female



Girl in Black Reading, Winslow Homer, circa 1878–1879. Watercolor; 7½" x 9¼". Homer imparts immediacy to the lines and broad planes of light and shadow in this watercolor, yet renders the casually seated reader with classic monumentality. Hirschl & Adler Galleries, New York.

figure of Philosophy, mother of the Seven Liberal Arts, was shown surrounded by books, and Grammar was often depicted with two young students at her feet, their heads earnestly bent over their books. The Muses, those companions of Apollo who served as the inspiration for the arts, were likely to be shown with a volume of the classics. For Clio, Muse of History, it might be Herodotus or Thucydides; for Calliope, Muse of Epic Poetry, what could be more fitting than the Iliad or the Odyssey?

Few eras in history can compare with the Renaissance for its bibliophilic fervor. Jacob Burckhardt, the eminent historian of the Italian Renaissance, singled out "books and buildings" as the two great passions of the period. Great libraries were formed by men such as Duke Federigo da Montefeltro of Urbino, who considered the library in his splendid palace his dearest treasure. A sense of his love for books is conveyed in Joos van Ghent's painting of the duke reading to his small son. Federigo's interest extended into the dinner hour, when his retainers were commanded to read to him selections from the works of Livy. In fifteenth-century Florence the powerful Lorenzo de' Medici is said to have spent more than half the annual income of the state on books alone.

There were no fortunes in Colonial America to rival those of the Medici, but many early settlers in the New



Sketch of Girl on a Couch, Eastman Johnson, circa 1872. Oil on canvas; 21¾" x 24". Filtering through a window, daylight illumines the reclining reader's paper. For this genre scene, Johnson adopted color harmonies and lighting techniques gleaned from his stay in Holland and Germany. Kennedy Galleries, Inc., New York.

World shared a belief in the value of learning. Books became a traditional motif in male portraits, as a way of attesting to the intellectual qualities of the subject. When the Beardsley Limner, an anonymous folk artist active in New England in the late eighteenth century, painted a portrait of Hezekiah Beardsley, a New Haven doctor, he included three volumes of Gibbon's *History of the Decline and Fall of the Roman Empire,* lest anyone doubt the erudition of the good doctor.

Like their subjects, many artists have been dedicated to the printed word. Vincent van Gogh read voraciously—everything from Shakespeare and Voltaire to Charles Dickens. In many works, such as his *Portrait of Dr. Gachet,* books with clearly legible titles are shown. As a young man he worked briefly in a bookshop in Dordrecht, where he spent too much time, according to the manager, making "silly pen and ink drawings." That gentleman had a change of heart, years later, when van Gogh had become a famous artist. In vain he searched through his former clerk's old desk in the hope of turning up a sketch or two.

Henri Matisse claimed that he had been a bibliophile before he ever

As far back as the Latin poet Horace, this natural affinity between poet and painter has been recognized.



Woman in Interior Reading, Thomas Anshutz, circa 1890. Oil on canvas; 16" x 23¼". Anshutz carried on Thomas Eakins's realist tradition for everyday subjects; however, this painting of a contemplative reader in a dim interior creates a near-abstract composition of tonal values. Graham Gallery, New York.

owned a book, and Edgar Degas liked to write poetry; at one point he complained to the Symbolist poet Stéphane Mallarmé, "Just imagine—I cannot succeed in finishing my sonnet." As a youth, Paul Cézanne dreamed of becoming a writer, an aspiration he shared with his schoolmate Emile Zola. Their friendship continued through adulthood when Cézanne had found his true métier in painting and Zola had become a novelist and critic, championing his friend's work to a less-than-receptive French public. In 1865 Zola dedicated a novel to Cézanne, who several years later did a painting of *Paul Alexis Reading to Émile Zola.*

The special rapport between artists and writers, particularly poets, has resulted in some remarkable collaborations. Pablo Picasso's illustrations for the poems of his friend Guillaume Apollinaire, Matisse's illustrations for the poems of Mallarmé, and those of Auguste Rodin for the poetry of Charles Baudelaire reflect a communion of creative energies.

As far back as the Latin poet Horace, this natural affinity between poet and painter has been recognized. Leonardo da Vinci described

continued on page 148





Spectrum of Color on Nob Hill

A San Francisco Setting

INTERIOR DESIGN BY
JOSEPH MINTON, ASID,
OF MINTON-CORLEY
PHOTOGRAPHY BY
RUSSELL MACMASTERS

EVERYWHERE, Joseph Minton's design for a new penthouse pied-à-terre in San Francisco is a reverie of color. The paneling exudes the hue of candlelit honey, sprays of spring flowers blanket the hearth chairs. Even in the iron bedstead, pieces of rose quartz wink from the canopy corners. Through a soft exuberance of tint and tone, Mr. Minton was able both to embrace the personalities of his clients and to celebrate the city's characteristics they found most appealing.

"The designs I'd done for them in the past were very homey, even rustic," he says. "When they told me they wanted 'a little piece of San Francisco,' I knew the result had to be more urbane than anything I'd ever done for them, and still be warm."

Appropriateness as a private haven and sensitivity to setting can present themselves as separately as opposite shorelines; uniting the two successfully is the fundamental challenge in creating a pied-à-terre. Joseph Minton used color as his bridge.

"Usually I find an important piece to set the tone of the room," he explains. "But here we had to start from

Guided by his clients' love of San Francisco, designer Joseph Minton infused their Nob Hill pied-à-terre with a convivial spirit. Sunsets viewed from the Living Room inspired the palette used in the apartment: earth tones and pastels. The soft hues of an antique Samarkand rug are picked up in Lee Jofa needlepoint on the side chairs. A mineral specimen, part of the residents' collection, rests on a hocked-leg table.

"Usually I find an important piece to set the tone of a room, but here we had to start from scratch."



ABOVE: Since the Living Room lacked architectural detailing, the designer sought an appropriate piece to set a tone of elegant comfort. The result of his search was an antique Georgian-style mantel with flanking book niches. Victorian-era pine paneling, milled specifically to the room's measurements, glows with mellow richness. Bergères covered in a floral Clarence House cotton inject their own aura of traditional grace. OPPOSITE: In the Dining Area, the mirrored wall reflects a panoramic view of San Francisco, giving a feeling of openness to the small space. Carved armchairs clad in striped Brunschwig & Fils fabric, and a banquette in Clarence House ribbed cotton provide cozy seating around a Karl Springer table. The pine cornice, surrounding both areas, is a unifying element in the décor.



Like the city itself, the apartment draws graces from around the world: fabrics from Italy, English woods, chairs from France.

scratch, without any furniture to work around. I was with my clients in the empty apartment, trying to decide on our direction, and it was a bit disheartening. The floor-to-ceiling windows, meant to exploit the view, gave the place a feeling of sterility that contradicted everything I knew would be right for them.

"Then we all turned to look at the sunset over the bay, and one of the owners said, 'Let's bring in the colors of that sky, like it is right now.' "

So, with dusk as the palette, the designer daubed terra-cottas and rich pastels among the wallcoverings, drapery fabrics, rugs and upholstery. In every selection, he kept uppermost the need for comfort. The owners like "chairs you sink into, and with the cushions decorated so warmly, they're all the more inviting."

While coziness can arise from an amalgam of ingredients, the designer captured the necessary elegance in a single bold stroke—the fireplace setting. "The mantel itself and the flanking book niches are antiques I discovered on a buying trip to England," Mr. Minton says. "The surrounding pine is Victorian, milled freshly to the room's measurements." He chose a finish that let the color of the wood glow through—a natural complement to the prevailing mood of San Francisco in its heyday.

The resulting stateliness is all the more striking in a room that once threatened confinement. "Initially we faced some spatial problems," Mr. Minton says. "The apartment felt small, with two cramped bedrooms, space wasted in hallways, and more closets than were really necessary." But the clients, with a large extended family, needed to accommodate guests, at least occasionally. The designer solved the problem by eliminating hallways and unused closets, and incorporating two bedrooms into a single master suite. The key feature is a sliding partition between the sleeping chamber and sitting area. When the panel vanishes into the wall, matching interior treatments and shared views unify the suite. With the panel extended, the sitting area becomes guest quarters.

The designer's other major structural change was to raise the living room ceiling from a standard clearance to a height of over nine feet. He enhanced this alteration with another sky-inspired improvisation of color: He had the ceiling painted in a faint pastel shade drawn from the cast of a cloudless morning.

"If you had just come into the room," he says, "and were asked what color the ceiling is, you might say 'white.' But if you put a swatch of white against it, you'd see it has a definite blue-gray shift. The effect is to make the surface disappear, as the sky does above a clear landscape. The room then feels open and spacious."

Like the city itself, the apartment draws graces from around the world: woven fabrics from Italy, English woods and chairs from France. "I like to approach the final dressing-out of a room by mixing as many styles as are compatible," Joseph Minton says. "It should look as if it just happened."

Throughout the design process the owners made contributions that personalized the result. "We needed a bed, and commissioned designer Mimi London to do one for us. She patterned it after an ancient cup and a bracelet she had," the owners recall. "When we went to see how the craftsmen were doing with it, Mimi said, 'Oh, no, the finish needs more distressing—at least another thousand years.' And that's just how it came out." The owners, who collect mineral specimens, contributed the rose quartz adornments in the corners of the canopy.

Such touches display an openness to individual taste and flair that seems to embody San Francisco itself. "Recently," says one of the owners, "a friend and I decided to fly up for a few days. We wanted to visit the city and each other, since we hadn't been together for quite a while. We arrived at the apartment, and then never left it! We just sent out for more firewood, and curled up in comfort." To them, to be in this inviting apartment was to be in San Francisco. □

—*Randall Wallace*

A bed fashioned in sculpted iron dominates the sleeping area of the Master Bedroom. Botanical prints, a floral painted bedside table and striped millefleur chintz from Clarence House splash exuberant color throughout the room. Soft folds of Westgate cotton chintz drape the canopy, and a shimmer of pastel chintzes from Brunschwig & Fils covers the pillows. Mr. Minton devised a sliding panel to separate this room from the sitting area, creating an extra bedroom for his clients' family and guests.



ARCHITECTURAL DIGEST VISITS:

Mary Tyler Moore

INTERIOR DESIGN BY ANGELO DONGHIA
PHOTOGRAPHY BY JAIME ARDILES-ARCE





HARRY BENSON

Mary Tyler Moore's Manhattan apartment represents a bold departure for the actress—a change in taste as well as style of living. ABOVE LEFT: Macassar ebony Entrance Hall doors typify the emphasis interior designer Angelo Donghia placed on the use of luxurious materials. The 19th-century Chinese lacquered cabinet is from Gracie, the plexiglass and glass table, from Paul Associates. OPPOSITE AND FOLLOWING PAGES: In the Living Room, the effect of neutral tones and rich textures, sumptuous seating and careful lighting, is a calm, romantic mood. Artworks include a Milton Avery painting and pre-Columbian figures. Striped silk fabric by Terri Roese; alpaca and suede upholstery fabrics and hand-dyed Italian wallcovering, from Donghia Textiles. Upholstered pieces throughout the apartment are from Donghia Furniture. Fireplace accessories by Danny Alessandro, durrie rug from Stark Carpet.

"NEW YORK IS an ideal place for a single person making movies, with long intervals between projects. California is great when you're with someone, when you're working every day in a television series, and all you want to do is relax," says Mary Tyler Moore with her customary briskness, as she explains why she moved from a beach house in Malibu (*Architectural Digest*, May/June 1973) to an apartment in Manhattan. Recently divorced, and forsaking the small screen for motion pictures and the stage, the actress concluded that she was also ready for a change of scene. Her decision occasioned not only a search for a new address, but a re-evaluation of her living patterns and a deliberate break with the decorating style she previously favored.

During her successful Broadway run in *Whose Life Is It Anyway?* in 1980, Miss Moore succumbed to New York City and began house-hunting. After eight months of looking, she found what she wanted: a small—by Hollywood standards—apartment with expansive views of Central Park, high in a tower of a 1930s building. The interior needed remodeling desperately, and on the recommendation of Candice Bergen she turned to Angelo Donghia, a designer widely admired for his urbane transformations of residences.

Speaking of his first glimpse of the place, Mr. Donghia says, "It was a typical apartment of that vintage, and it hadn't been touched in thirty years. It was dark, it was green, and it was dirty. It required a total demolition job, from ceiling to floor. Everything was scraped away and removed."

Mary Tyler Moore underwent an









Mary Tyler Moore underwent an unexpected conversion in taste during the collaboration process.



OPPOSITE: The French crystal-beaded chandelier, from Nesle, in the Dining Room was the designer's, but Angelo Donghia recalls, "Mary said, 'I love it!' and had to have it." Silver tea paper from Gracie, on the ceiling, brass cornices and Tiffany flatware and china shimmer in their setting. Macassar ebony table and black-lacquered chairs by Donghia Furniture. ABOVE: A lush color scheme differentiates the Library/Guest Room. Hansen wall lamps illuminate a sofa bed covered in Brunschwig & Fils mohair. Chair leather here and in the dining room is from Donghia Textiles. Carpet by Stark and tea tables from Ambience.

unexpected conversion in taste during the collaboration process. "I envisioned a tiny version of what I enjoyed in California—the warm, cozy, rustic look I've always lived with," she notes, "but Angelo changed my mind." "Mary wanted what she had before," the designer agrees. "A country feeling with a French twist. I started by giving her what she was requesting, but I sensed she had asked for that out of habit. I wondered if she would be venturesome enough to explore other feelings, other backgrounds. So I showed her what I thought she wanted, plus what I thought she ought to have for New York—something more cosmopolitan and updated—and asked her to try it on for size. She was hesitant at first, but then something clicked: Why duplicate what you've already done? 'You know what, I think it's time for a change,' she said, smiling as only she can smile. 'Let's do it!' "

Angelo Donghia and his colleagues Timothy Macdonald and Daniel Parke proposed, prodded, figured, selected and shopped with Miss Moore for a year, concentrating on her professional needs. For example, a large amount of storage space was required to house the wardrobe a working actress collects. The problem was solved by installing closets behind almost every panel in the corridor between the bedrooms and baths. Aesthetically, the design team strove to accommodate both glamour and


MONET
GREAT HOUSES OF BRITAIN



OPPOSITE: Objects displayed in the Library/Guest Room bookcase are testaments to Mary Tyler Moore's highly successful career: a number of The People's Choice and Emmy awards and a Tony Award, as well as bound volumes of scripts from "The Dick Van Dyke Show" and "The Mary Tyler Moore Show." Photographs on the desk at left depict Miss Moore with Betty Ford and Robert Redford. The poster was signed by the cast of the *Night of 100 Stars* television show. ABOVE: Comfort and clarity characterize Miss Moore's Bedroom. The mask encased in plexiglass is by Robert Courtright. Plexiglass column lamps by Karl Springer flank the Art Déco–style bed.

comfort. Their goal was to strike an acceptable balance between worldliness and intimidation, between the severity of pure modernism and the sentimentality of traditional appointments and motifs. The resulting interiors are a smooth melding of simple, contemporary shapes with romantically embellished details. One reason the rooms turned out so well is that they encapsulate certain vital elements of the actress's personality, which is sophisticated yet informal, crisply efficient yet disarming.

Because space was limited, the dominant effect, one of soft, subtle luxury, was not achieved through sweeping areas of square footage or dramatic pieces of furniture. Instead, the use of rich combinations of textures and materials is responsible for the sense of opulence that gradually makes itself felt. The color scheme of the living room, for instance, is carefully neutral. Yet within this envelope of grays, whites and beiges, sofas are covered in handwoven alpaca and ottomans are upholstered in suede. The geometric pattern in the rug is not apparent at first glance, nor do the pre-Columbian sculptures seem to leap out of their niches. Not even the brass ceiling moldings call attention to themselves. The unobtrusive ornamentation imparts a radiant, romantic tone. Miss Moore's personal touches and mementos are evident everywhere, from a fireplace mantel

continued on page 150

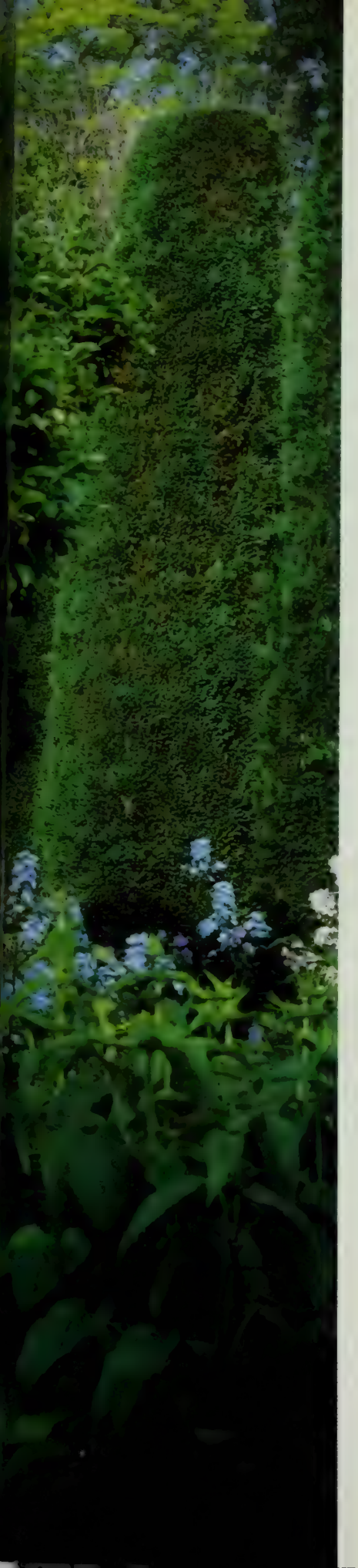


Gardens:

An English Eden









PHOTOGRAPHY
BY DERRY MOORE

Geometric formality balances plantings of unbridled luxuriance in the twelve-acre garden Hugh Johnson has created at Saling Hall, in Essex. PRECEDING PAGES: In the walled garden "paths are where paths have to be: round the edges and along the length of the center," according to Mr. Johnson. Here orderly evergreens are a foil for the "irredeemable informality of the flowers." The sculpture has been suitably dubbed *Flora*. LEFT: Edging the walled enclosure are apple trees clipped to mushroom shape. ABOVE: Oriental poppies and sweet rocket brighten a bed in the walled garden.

WHAT FIRST DREW US to *Saling Hall* in Essex, on a sunny autumn day in 1970, was its inescapable sense of mellow maturity. Here was a manor and a twelve-acre plot where people had had the same pleasures and preoccupations since the time of Queen Elizabeth I, or before. The house and garden seem to embody their accumulated experience. The very way the entrance front catches the morning sun, the garden front the afternoon sun, is the product of long and thoughtful planning.

It is virtually impossible to think of the old garden of an old house like this as a separate entity. The two have matured together, rubbing along for nearly three centuries very much as they are today. The documentary evidence can be read in the bricklayer's marks: garden walls, "J.B. 1698"; smart new façade to the house, in the fashionable Dutch style, "J.B. 1699."

Like the house, the garden observes practical courtesies. A sweeping circular entrance drive reveals a front court secluded not only by brick walls, but by tall poplars on one side, by a pleached lime hedge on the other, and by the house on a third. A look back discloses the placidity of the old duck pond a hundred yards away over lawns. There is no high-pitched horticulture to distract our visitors, just a welcoming vine-clad house front. The trick, or so it seems to me, is to withhold the impact of flower borders until the greeting point has been passed.

At one side of the house is the western walled garden, a rectangle bounded by ten-foot walls. Such a space dictates its own plan: It must be formal. The paths are where paths have to be: round the edges and along the length of the center.

I have stressed the formality of the plan in strong evergreen planting: Along the longer walls, files of bright green cypress are clipped into guardsman trim once a year. Down the long central beds, files of gray-green Irish junipers are treated in the same manner. And the corners of the beds are heavily emphasized with clipped pyramids of common box. There are dwarf box hedges down the central path, too, looking to me rather like green trains puffing away into the distance. Central to it all is a life-size figure by a mid-18th-century French



ABOVE: A colorful flower bed illustrates Hugh Johnson's fondness for billowing plants set "within a matrix of discipline and design." Discipline is here represented by the sturdy upright forms of the clipped Irish junipers that organize clusters of evening primrose, salvia, campanula and delphinium. RIGHT: Pine trees lend unobtrusive structure to a free-hearted composition in the woodland. Wild native chrysanthemums abound near the little pond where a clump of flag irises flourish.

sculptor. It may, for all I know, be Daphne or Chloe, but I have dubbed it Flora, for the goddess of flowers.

All this formality of clipped and geometrical planting has one aim in view: to set off the freedom, the boundless beauty and irredeemable informality of flowers. Within a matrix of discipline and design I plant all the most billowing, pale, moonlighty flowering plants I can fit in. So in spring there are daffodils and Crown Imperials, scillas and anemones, tulips and leopard's-bane; in summer, salvias and delphiniums, flowering alstroemerias, pastel hybrid musk roses, softly drooping fuchsias, swaying blue agapanthus; the creamy plumes of goat's-beard. Roses flower on in autumn, rising from a bed grown choked with flower and leaf. This is where we built our conservatory, set against the house wall facing west, carefully contrived to appear a hundred years old, itself crammed with flowers at every season.

Mood to me is all-important. The walled garden is a cheerful place, busy with flowers, an outdoor room where friends walk up and down with a glass of wine. But wander farther, and the mood changes. An iron gate leads out into gently contoured woodland. There are a dozen glades where shrubs and the trees I collect are interrupted by a lawn or a pool or a vista to a distant statue.

Beyond the postern door a different scene unfolds: a labyrinth of clipped yew hedges hiding a swimming pool, a tennis court and a green and white garden from which all colored flowers and plain-leafed plants are banished. This is the practical end: greenhouses and vegetables, potting shed, plunge beds, heaps of compost and leaf mold. All the backstage work—I include swimming and tennis—goes on here. It is the other route that takes me into my little Eden, my blend of botany and pure self-indulgence, of dendrology and dottiness. It is here that I happily ponder the exotic origins and the intricate distinctions of my trees. □

—Hugh Johnson



The Collectors: Of Ink, Clay and Stone

C. C. Wang in His New York City Residence and Studio

PHOTOGRAPHY BY PETER VITALE





In the tradition of the Chinese gentleman-scholar-painter, collector C. C. Wang devotes his life to art in the Manhattan apartment where he lives with his wife, Yuan-su. ABOVE LEFT: Among paintings by Sung, Yuan and Ming masters in the collection is a hanging scroll by Chu Ta, a monk-painter of the late Ming and early Ch'ing dynasties. ABOVE RIGHT AND OPPOSITE: Landscapes by Mr. Wang, in his Studio and in the Master Bedroom, reflect his fascination with the "myriad natural forms" of rocks. Examples adorn a Ming-style cabinet.

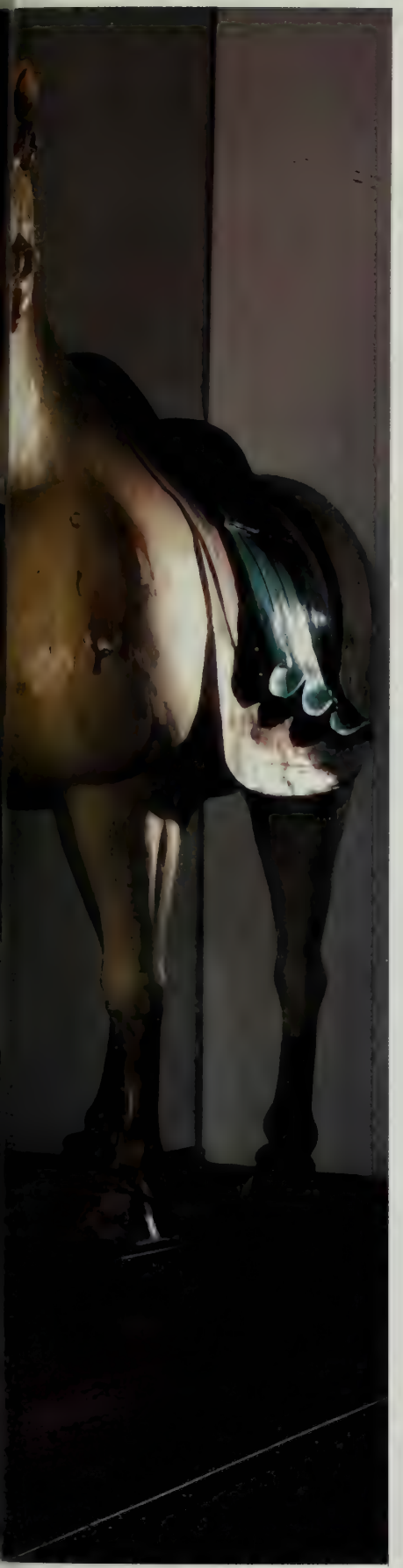
ALOFT in his Manhattan apartment, C. C. Wang has ingeniously recreated the world of the Chinese gentleman-scholar-painter, at once a collector and connoisseur par excellence. His way of life represents the last link in a continuous literati tradition started in the eleventh century by the renowned poet and painter Su Shih, who espoused the revolutionary view that paintings should not be judged by their likeness to objects. A thousand years before Jackson Pollock declared, "I want to express my feelings, rather than illustrate them," Sung scholar-artists had done exactly that: expressed their feelings through brushwork, creating abstract landscapes in which the calligraphic strokes were the real statement.

They passed on a tradition of intimate coteries of gentlemen artists gathering to paint and to compose poetry spontaneously, delighting in each other's keen wit and highly developed aesthetic appreciation.

Collecting has been a lifelong passion for C. C. Wang, who started painting and collecting in his teens. As a young man in Shanghai, he was obsessed by a very expensive landscape by Wang Meng, a fourteenth-century Yuan master. The work was









LEFT: Though Mr. Wang says, "Most of my life I only had eyes for paintings," a T'ang ceramic horse and Wei painted ceramic figures, reflected in a Living Room mirror, exemplify his recent interest in sculpture. ABOVE: The Living Room décor evokes the peaceful simplicity of the garden villas of the collector's native Soochow, enjoyed by scholar officials as retreats from court life. Among sculptures are a T'ang tomb guardian figure (right rear) and a Han dog. Latticed paper windows follow a design used in the Forbidden City in Peking.

considered to be "the best Wang Meng under heaven," he says, and the prospect of owning it consumed him. He hastily sold his house in order to raise the cash, only to discover that the painting he longed for had already been sold.

Such a fine madness to acquire the very best, coupled with an unfailing eye, has steered Mr. Wang into amassing one of the most prized collections of paintings by Sung, Yuan, and Ming masters outside China.

Part of this collection was acquired by the Metropolitan Museum of Art several years ago. Since then, Mr. Wang has started collecting Shang bronzes, Chou pottery, and T'ang figurines. "Most of my life I only had eyes for paintings. But now I feel more enriched, as I can appreciate three-dimensional objects as well. I find you have to own them, touch them and live with them, to understand them," he explains.

Since immigrating to New York with his wife and family in 1947, Mr. Wang has succeeded in centering his life around the pursuit of art, the ideal of the traditional gentleman-scholar-artist in his native Soochow. Mrs. Wang, who also used to paint, shares his love of beauty.

The understated elegance of their apartment, with a slight accent on folk motifs, is inspired by the cultivated rustic simplicity of Soochow garden villas, where scholar-officials retired when they were sated with court life. Mr. Wang designed some of the furnishings himself, after the graceful Ming Soochow style, and had them made to order in Hong Kong. The latticed paper windows in the living room, designed in collaboration with architect Kenneth S. H. King, are based on a pattern used in the Forbidden City in Peking.

Unusually intriguing is the dining room table, which Mr. Wang fashioned after the age-old seven-piece Chinese puzzle. Miraculously, it





OPPOSITE: The collector experiences a powerful sense of communion with his art objects, including the Wei ceramic camel and a Sui stone Buddhist sculpture in the Living Room. He says, "You have to own them, touch them and live with them, to understand them." The hanging scroll is a late Ming portrait of a noted scholar and astronomer. The paper and wood lamp is based on a traditional Chinese design. ABOVE: In the Living Room, Mr. Wang had the Chinese teakwood furniture lowered, modifying the traditional style. Cyclamen blooms in a late-Shang bronze *ting*. Flanking a stone Bodhisattva are a pair of T'ang stone tomb figurines.

can be reassembled into more than a dozen pleasing shapes.

Adorning a living room wall is a hanging scroll depicting a large and magnificent lotus by Chu Ta—one of the famous monk-painters of the late Ming and early Ch'ing dynasties—a tour de force of wet-brush washes and subtly graded tonality.

"It is a lotus and yet it is *not* a lotus," Mr. Wang explains. "Herein lies Chu Ta's genius. No one after Chu Ta could paint quite like him again! Chu Ta only borrowed the shape of the lotus to express his feelings through the masterful technique of his brushwork. It's like singing. The lyrics don't matter. You listen to the voice. Chu Ta's brushwork is the voice. In a way, Franz Kline is close to Chu Ta. Kline has the style, composition and space, but through Chinese eyes he has no brushwork.

"For myself, I like to paint rocks, because rocks have myriad natural forms. That's why I've collected rocks for forty years!" In the master bedroom, a cluster of fantastically shaped rocks, resembling a microcosm of the universe, illustrate his point. Small wonder that his own paintings have been called "mountains of the mind."

On Sunday afternoons Mr. Wang opens his studio to artists, pupils and kindred spirits who come from all over to enjoy his exuberant company as much as his paintings. On these intimate occasions, gently handling the silk wraps and jade fasteners of the



ABOVE: In the Dining Room, a Chinese indigo batik provides one of the folk motifs subtly punctuating the interiors. Latticed paper windows are in the ancient Chinese style. OPPOSITE: Treasured objects in the Master Bedroom include a T'ang glazed ceramic horse and a Tz'u Chou vase. A Ch'ing artist wrote the couplet on the hanging scroll.

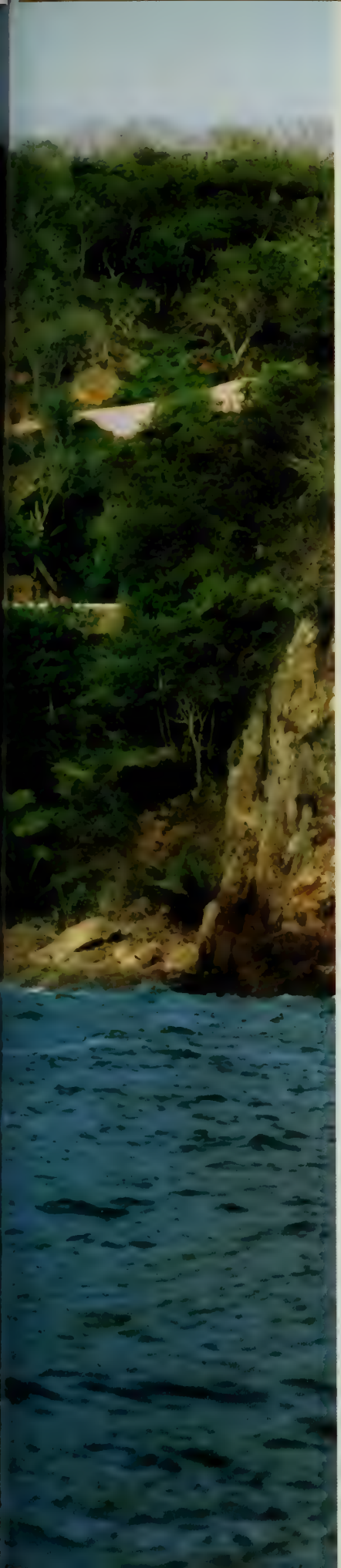
painting albums, guests intently peruse the landscapes by Tung Ch'i-ch'ang and misty scenes by Shih-t'ao.

One chance meeting brought together a calligrapher, a seal carver, and a painter—the key composers of a Chinese painting. "What a marvelous occasion! Together we can make a splendid painting!" Mr. Wang exclaimed. Whereupon they proceeded to express their feelings in ink, for play, in the time-honored manner of the scholar-painter. □

—Shirley Sun


眼雲煙畫一又





Architecture: Diego Villaseñor

PHOTOGRAPHY BY OBERTO GILI

MEXICO IS A COUNTRY of walls—high, solid, enclosing, protective. Some Mexican architects, rather than working in the style of international modernism, typified by such materials as steel and glass, have preferred native traditions of adobe and stone. In developing a modern architecture of strong, often colorful walls, they have affirmed a cultural identity by practicing architectural regionalism.

There are native architectural traditions other than those based on the stone or adobe wall. On the southwest coast, Mexico City architect Diego Villaseñor has looked to the indigenous Indian culture to find images appropriate for a vacation retreat for a Mexican businessman, his wife and their five children. In Costa Careyes the young architect found a long tradition of semitropical buildings made from vegetation taken from the forests—especially palm trunks and fronds. "I do not have a style," says Mr. Villaseñor, "I have a philosophy of design." It is reflected in the buildings, which, he explains, "are the result of people who understood the climate, the terrain, and used them in an artistic way."

The dominant architectural element and image of this tradition is a roof that is, in this semitropical climate, both an umbrella and a parasol. The structure—*palapa*—is basically a roof supported by palm trunks. The roof not only provides shelter, but induces ventilating updrafts through openings at the top of high gables. *Palapas* can be enclosed with perimeter walls or left open.

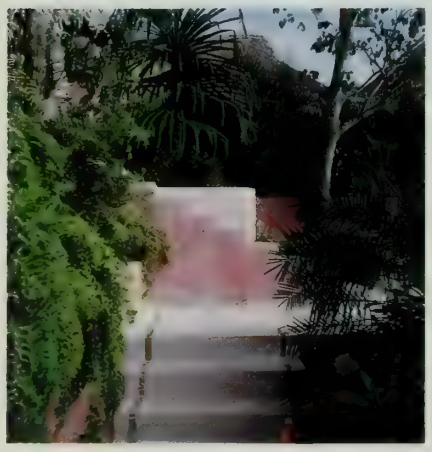
For this lush coastal setting, Diego Villaseñor designs both open and closed *palapas*, creating not so much a house as a tropical vacation environment that uses the forest as a garden. The architect devises five separate living spaces: three sleeping pavilions, a very large living and dining area, and service quarters—grouping the *palapas* into a village cluster. Each living area is separated from the other by undisturbed forest, and connected by romantic paths. Mr. Villaseñor leaves the living room pavilion open on three sides and encloses the three sleeping areas and the service quarters in strong, masonry walls. "I rounded the walls," he says "to capture the sensuality of the region. Square things don't go with the coast of Mexico." Patios extend the living space into the forested environment.

The main living area—twelve meters high, and larger than *palapas* normally built by natives of this area—is the focal building in the cluster. "This type of *palapa* was not done originally," says the architect. "The problem was to find a solution with the same principles on a bigger scale."

Mr. Villaseñor does not sentimentalize the primitive, but treats this native tradition with great respect and considerable artistry—refining the

Inspired by the tropical building traditions of Mexico's southwest coast, architect Diego Villaseñor utilizes the native *palapa*, artistically integrating it into his design for a vacation retreat in Costa Careyes. Nestled above a secluded, rocky cove, the home is made up of five individual *palapas* grouped into a village cluster.







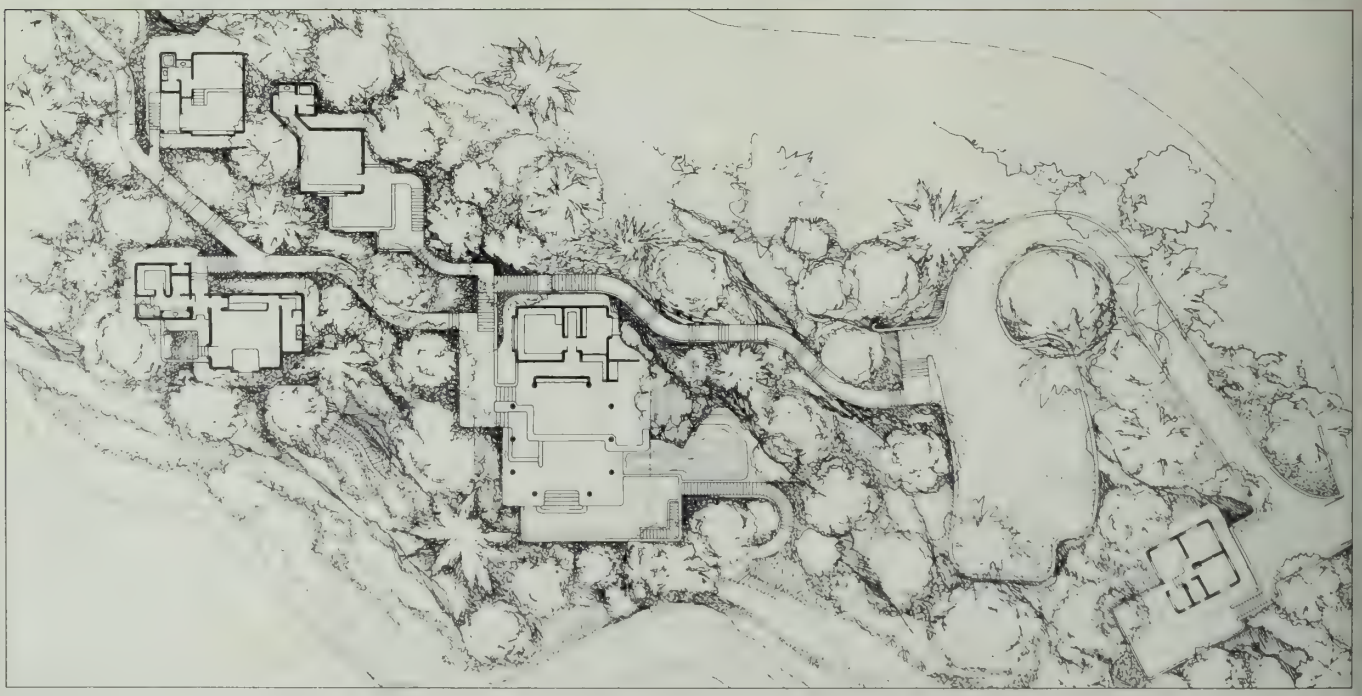


ILLUSTRATION BY HERSEY & KYRK

OPPOSITE AND TOP RIGHT: One of the architect's greatest concerns was adapting the structures to complement the lush vegetation and bold rock formations inherent in the sloping site. TOP LEFT AND CENTER: Cool cement paths inlaid with pebbles from the beach below wind through undisturbed forest, connecting each *palapa*. ABOVE: A drawing reveals the open living pavilion, three bedroom pavilions, and service quarters—each situated on its own secluded level.



"People like corners formed by real walls —ways to be protected psychologically."



The *palapa*—with its cone-shaped roof supported by palm trunks—functions "like a straw hat," the architect explains, providing shelter, as well as ventilation through openings at the top of high gables. RIGHT: An underview of the roof reveals the patterned fronds; joints are held together by resilient vines. BELOW: The main Living Area—twelve meters high—is left open to fragrant ocean breezes. Vine-covered columns add rusticity to the tropical setting. OPPOSITE: Rounded walls extend into a passage linking the kitchen and dining area.







"I rounded the walls to capture the sensuality of the region," says Mr. Villaseñor. "Square things don't go with the coast of Mexico."

rustic so that it emerges with elegance—turning it into more than an exercise in a local craft.

The architect has not taken from the tradition, but, instead, contributes to it by adding another interpretation. The architectural elegance does not diminish the strength and clarity of the idiom. And the minimalism is a natural complement to a site already occupied by a rich forest. The main pavilion and terraces are simply welcome openings in a setting already visually dense with rock formations, tropical vegetation, elevation changes, and, of course, the view to the ocean below. Much of the paving is a monochromatic off-white—an appropriate color for the carpet of vegetation and rocks. The walls, a soft, glare-reducing pink, are plain because the surrounding nature itself is the decoration. In his treatment of the forest, Mr. Villaseñor has looked to another Mexican tradition, the tropical garden. In the bedroom pavilions, there is more wall than glass, despite the ocean view, "because walls give serenity and warmth; glass in large expanses does not. People," the architect adds, "like corners formed by real walls—ways to be protected psychologically."

For Diego Villaseñor, the *palapa* is neither a cultural indulgence nor a style, but the realization of a principle that emphasizes the geographical place of architectural traditions. Using local materials and local labor in an adaptation of local building traditions, he has created a vacation house both grand and modest, affirming one regional component of Mexico's national architectural identity. □

—*Joseph Giovannini*



Aglow on Sutton Place

Creating Harmonious Compositions in a Manhattan Milieu

INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY MARK ROSS

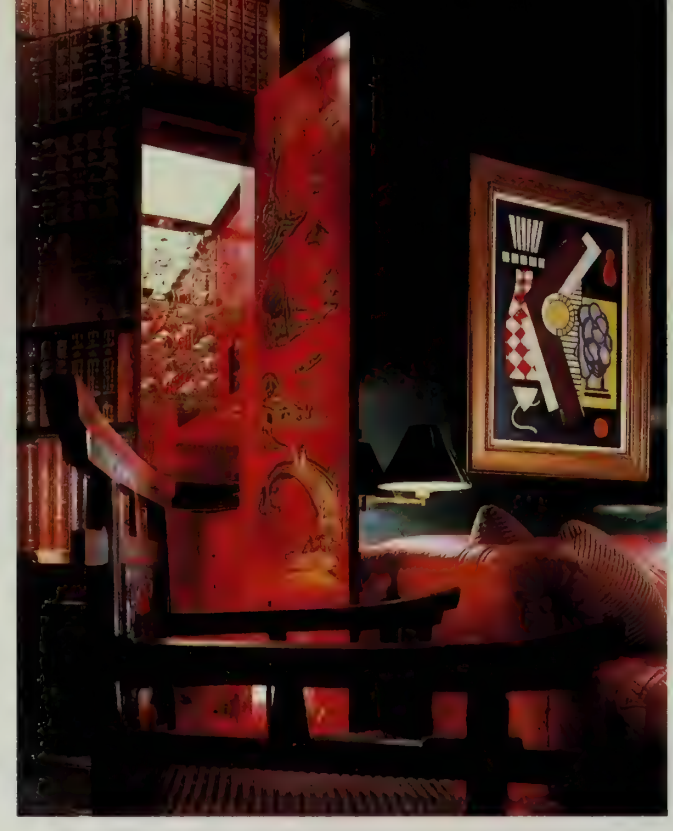




"My aim was to create a peaceful ambience, with a cohesive feeling of quality," says Jay Spectre of his recent design for a Manhattan apartment on Sutton Place. OPPOSITE: Epitomizing the designer's use of sleek, light-reflective surfaces, a ceiling covered in gold-leafed paper suffuses the Living Room with a gentle glow. The watercolor is by Fernand Léger; the tall travertine sculpture, by Minoru Togashi. Examples of Oriental art include a Japanese scroll and a Chinese ceramic camel. ABOVE: Sofas and chairs in the Living Room are neutral in hue, while a bright accent is introduced by the central section of the Art Déco rug, from a William Morris design. The choice of a predominantly subtle palette and subdued patterns gives greater prominence to the artworks. The painting is by Robert Motherwell, and nearby is a drawing by Leonard Baskin. The lamps are by Giacometti.









PRECEDING PAGES AND ABOVE LEFT: A Léger still life provides the Library with a strong focal point. Dark lacquered walls emphasize the antique Persian rug, sofa and ottoman leather upholstery from Clarence House, and bronzed Art Déco–style armchairs. The Chinese ceramic figures continue the Oriental leitmotiv that quietly pervades the décor. Extending this theme are the lacquered bar cabinet with leather-bound dummy books and the 19th-century Japanese chair from Gracie. The low table is by Giacometti. Swing-arm lamps from Hansen. ABOVE RIGHT: Gilded moldings restate the sheen of the Dining Room ceiling, complemented by the rich woods of the antique English table and sideboard. The painting is by Hans Hofmann. The Chinese ceramic creatures were originally used as roof tiles. OPPOSITE AND COVER: A view of the Queensboro Bridge adds to a strong composition in the Master Bedroom.

ACCORDING TO interior designer Jay Spectre, the apartment he recently completed on Sutton Place in Manhattan is something of a paradox. "In some ways, it's very realistic; in other ways, it's a retreat from the harsh reality of the city—an oasis in the most exciting jungle in the world."

Although Mr. Spectre is quick to say, "I don't like labels," the design of the apartment is recognizably his in the emphasis on composition, the use of gleaming surfaces, Oriental objects, the patina of burnished gold and dark lacquer, and the fact that the rooms are built around art, rather than pattern. Colors tend to be cool and neutral, often spiked with strong accents. "Creams and ivories are tones I particularly like. They're easy to live with and very serene. Here I've deliberately kept the patterns subtle—I didn't want them to compete with the art. My aim was to create a peaceful ambience, with a cohesive feeling of quality."

The owners of the apartment are a prominent businessman and his wife. She is a woman who, according to the designer, "epitomizes glamour." They had invited Mr. Spectre to transform their rather traditional apartment into one that reflected a more modern attitude and a look of the 1980s, comfortable and quiet.

"When I first saw this apartment," Mr. Spectre says, "I found it terribly attractive, not only architecturally—it was also beautifully designed. It was a treat to like an environment from the start, and to have an affinity not only with the space, but with the clients. Physically the apartment is unique—in its choice location, in its views, and because it occupies an entire floor of a small building."

Throughout the apartment there is a recurrence of the gleaming surfaces favored by Mr. Spectre. "They provide glamour," he explains. "And I also think the reflections they create do wonderful things for the lighting of a room." No doubt this explains his choice of furniture, textures and objects that are light reflective: the dark lacquered walls of the library; the ivory and silver fabric covering the walls of the entrance hall; or the bronze of the commodious Art Déco–inspired chairs designed by Mr. Spectre for the library.

It is partly this feeling for light, sheen and polished surfaces that contributes to the atmosphere of the rooms—a mood that is at once chic and intimate and reminiscent of an



elegant ocean liner. "Everything I do has an ocean liner feeling," admits Jay Spectre. "To me the era of the great ocean liners—the twenties and thirties—was the best period of design. It was total design, with everything down to the last button and knob, from the wineglasses and coolers to the fabrics at the windows. Almost everything I have to say is epitomized by that period. Of course, I'm not advocating that people live that way today," he continues. "If I intend my interiors to do anything, it is to express the present moment."

Within this interior, no room crystallizes this attitude more explicitly than the master bedroom, which Mr. Spectre regards as "one of the most beautiful bedrooms I've ever had the pleasure of designing. Here, everything works toward the total design: the walls of handpainted canvas, the draperies of handpainted silk; and we even had a daybed—for two—built into the window recess."

Worldly, sophisticated—above all, sleek—the style of the apartment is so consistent that it seems a continuous thread weaving its way from room to room. It is as easy to imagine curling up with a book in the library as enjoying a splendid candlelight dinner party. "When you've worked awhile as a designer," Mr. Spectre says, "you develop a vocabulary, an instinct, which you subsequently draw on. It is a vocabulary of ideas, a history of rooms done and redone. I suppose it's partly experience, but it's also a matter of style. Style is, after all, a form of self-plagiarism. You create something over and over again, always refining it. You never do it quite the same way, but it becomes style. This apartment has that quality." □

—Claire DeWitt



To Jay Spectre, the Master Bedroom is "one of the most beautiful bedrooms I've ever had the pleasure of designing. Here, everything works toward the total design." Contributing to the sense of unity are a daybed for two, covered in Clarence House fabric, and handpainted draperies, bedcovering and wall upholstery. The columnar form is actually a cabinet with a motorized door. A Japanese wood figure is guardian of the scene.





Design For Informal Living

Updating a Thirties Residence in Beverly Hills

INTERIOR DESIGN BY ILLYA HENDRIX, ISID, AND THOMAS G. ALLARDYCE, ISID
PHOTOGRAPHY BY SHELDON LETTICH

THE FIRST THING Los Angeles interior designers Illya Hendrix and Thomas G. Allardyce do with new clients is take them window shopping. What objects evoke a response? Which styles and fabrics and colors? This enables them to gain an understanding of their clients' feelings and urge them into three dimensions—using paint, light, fabric, wood. This gentle scrutiny sharpens their intuition. "We can learn how our clients want to live," says Illya Hendrix.

The owners of a Spanish-style Beverly Hills house built in the thirties gave three major clues—"They love a traditional look, live casually, and they adore emerald green," says Thomas Allardyce. "They'd reached a point in their lives where they wanted to throw absolutely everything out and start over."

In place of the somber tone resonating through the existing décor, Illya Hendrix and Tom Allardyce began to hear something with a lilt. They began to design around an image they called "Buenos Aires of the twenties"—artistic, elegant, casual. Describing the design, Mr. Allardyce explains, "First we installed a skylight to flood the entrance hall with light, then we put Moroccan-style shutters over the windows to filter the sun." Lady palms arch like leafy umbrellas over the scene, casting cool shadows. This creative manipulation of light identifies the designers' work like a signature. "Every room must work well in the daytime, and then take on a completely different atmosphere for evening," says Tom Allardyce. Although they are known for their theatrical-style contemporary lighting, this design called for more delicate techniques. "We placed tinted silk shades on the living room sconces to soften the light on people's faces," Mr. Allardyce explains. "Our lighting concept is not just to make the room beautiful, but to make the people look beautiful as well."

After five years in partnership, Illya Hendrix and Tom Allardyce work together as if each held a brush over the same canvas. "We try to create a timeless quality in our work—a classical element. We don't want our designs to seem dated in a few years," says Mr. Hendrix. "For example, scale is an important part of the classical formula. Large objects



Comfort and casualness were desired by the residents of this Beverly Hills home. Designers Illya Hendrix and Thomas Allardyce have kept the interiors cool, clean and simple, and punctuated with color. OPPOSITE AND ABOVE: Antique French bronze lionesses rest on the hearth. A bordered carpet from Decorative Carpets unifies Living Room furnishings and tones. Gretchen Bellinger silk covers the Empire-style chairs; chintz pillow fabric is from Rose Cumming.



"Every room must work in the daytime, and then take on a completely different atmosphere for evening."

can create a dynamic effect in a room. We chose the two consoles in the living room to give the feeling of old sandstone corbels and put them on either side of the window for balance. Their height balances the cathedral ceiling. At the other end of the room, a table that resembles stone reiterates the feeling of the consoles."

From the living room, the designers opened two arches—echoing the curves of twin Moroccan mirrors—into an intimate sitting room. Here a deeply cushioned banquette invites family members and guests to settle in, relax and talk. The once-dark ceiling was repainted in a soft light hue, and a hand-detailed floral motif was added. Orchids and rattan basketry add a natural touch to the room.

While the work was being completed and the furnishings installed, Illya Hendrix and Tom Allardyce requested that the clients move out of the house for a week or so. When they returned, they found their house filled with light, alive with their favorite colors. The interior design, grounded in intuition, had captured their personalities and made them bright and visible.

"Often," the designers observe, "clients think that when they work with a designer their individuality will be lost, that when they walk into their home, it won't be 'theirs.' We let them know that it *is*." □

—Jerry Dunn





BOB DENNISON

OPPOSITE: Traditional décor prevails in the Dining Room. The Louis XVI–style table is from John Hall; lamps from J. Robert Scott. ABOVE RIGHT: Beams in the Sitting Room are stencilled. RIGHT: Soft lighting soothes the senses in the Master Bedroom. The comforter is from Scandia International Down; drapery, pillow, and upholstery fabrics are from Vermillion. Ceramic bowl by Picasso; painting by George Kleiman.

Antiques: Masterpieces in Miniature



SERGE CARRE

ABOVE: *Lit à la Polonaise*, Etienne Nauro[illegible] French, Louis XVI period, circa 1780. Gilded wood and silk, [illegible]" high x 13'[illegible] long. Patterned damask upholstery adorns this bed with carved headboard and footboard emphasizing the S-curve motifs. Bernard Steinitz, Paris

OPPOSITE: *Bookcase*, English, 1825-50. Mahogany; 48" high x 18¾" wide. An architectural pediment with scaled-down insert rests above glazed doors enclosing shelves. The overall form takes its inspiration from a Sheraton-Hepplewhite design. Asprey & Co. Ltd., London.



One square equals one-quarter inch.

BAY HIPPISLEY

AS IF AWAKENING to peer from beneath a mushroom in Alice-like amazement, or caught in the bonds of the Lilliputians, the perception of an everyday object in miniature invites escape into a special world of fantasy.

Such a widely held fascination with things small has produced a long and nearly forgotten history of miniature furniture, set apart by its scale from a life of servitude, and created solely for the joy of the beholder.

Although sometimes misunderstood and regarded as playthings for some fortunate children, small-scale furniture, in fact, represents three somewhat distinct categories, all with differing dimensions and functions. These extend from the smallest, toy or dolls' furniture, to the largest, fitted to the hand or body of the child and intended for his use. But in the middle or miniature range—from eight to approximately fifteen inches high—there is a precision of detail and genuine artistry in craftsmanship that sets this group apart.

During the sixteenth and seventeenth centuries in Germany and the Lowlands, the taste for miniature furniture grew to be nearly a passion. Considered as true curiosities, pieces were lovingly placed alongside such prized natural objects of scientific interest as rock crystals, coral, exotic ostrich eggs, and the elusive fly caught in translucent amber. All of these wonders were kept in the *Kabinett*, that private room or display created by the Renaissance man for his collections. There, these uncommon treasures could be enjoyed, admired and experienced with the aid of a magnifying or reducing glass.

Fastidiously accurate construction details, functional drawers, perfectly scaled hardware and even hidden compartments—like their larger counterparts—mark these miniature pieces. Their scale is still sufficient to allow the cabinetmaker to demonstrate his abilities with elaborate veneering and fine decorative finishes. When particularly proud of his work, the craftsman, understandably, signed the piece as he would a large example.



Such precision and identification have given credence to the belief that many of these miniatures were produced as cabinetmakers' display or sales samples, created to demonstrate abilities in both technique and style. It has even been proposed that the size of this middle range of small furniture was determined by the measurements of the glass panes in early shop windows. However, records in Europe and America have shown that these miniatures were specially created for many collectors, as well.



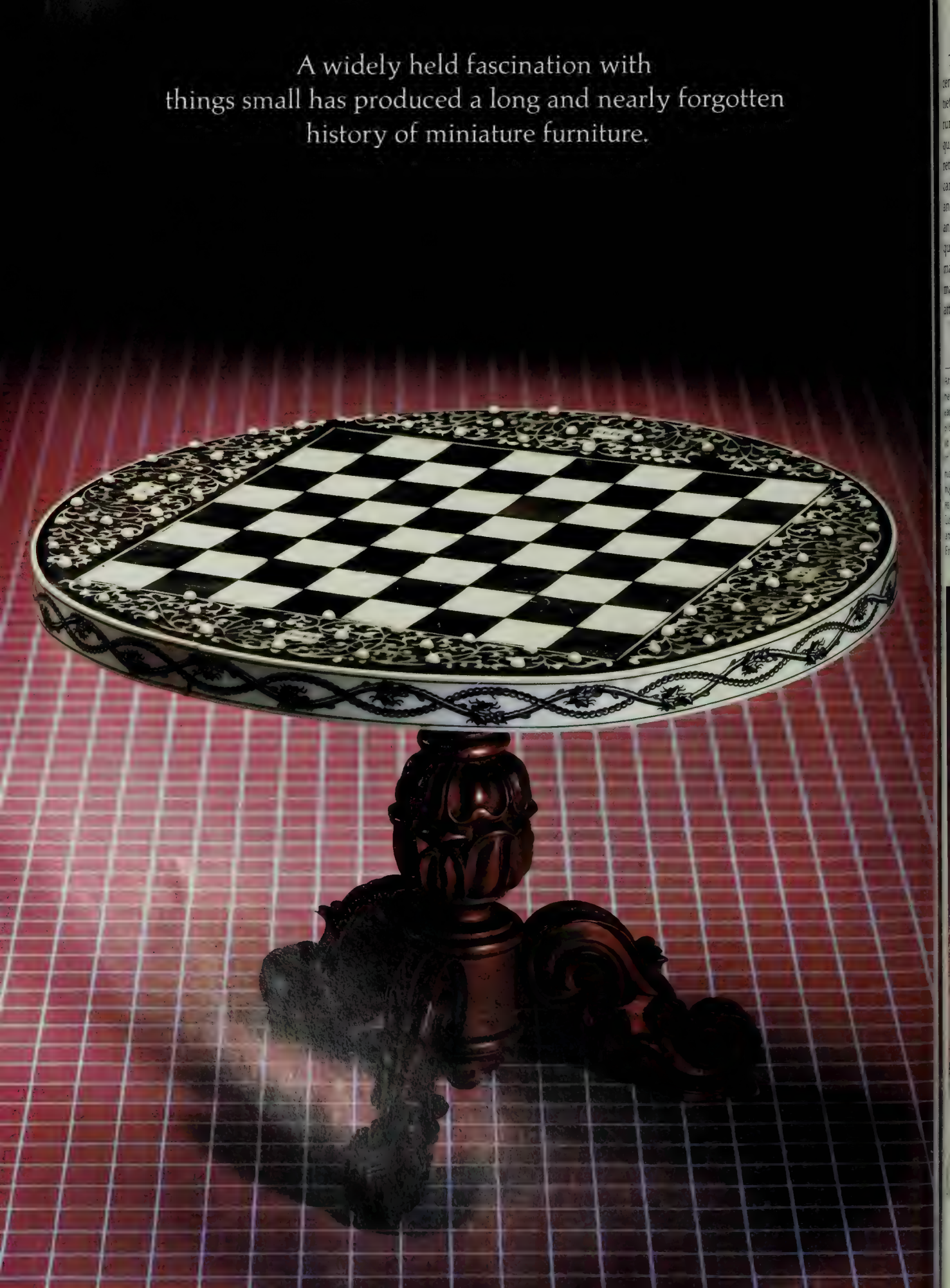
BAY HIPPISLEY

Intricate artistry, utilizing motifs and materials true to the stylistic periods, created these miniature pieces. OPPOSITE: *Chair*, Italian, circa 1640-60. Wood and silk upholstery; 10½" high x 5½" wide. L'Antiquaire Inc., New York. RIGHT: *Chest of Drawers*, William and Mary period, circa 1690. Oyster walnut veneer; 9½" high x 11⅜" wide. Mallett & Son, London. BELOW: *Chaise Longue*, French, Louis XV period, circa 1750. Beech and cane; 10¼" high x 21" long. Frederick P. Victoria & Son, Inc., New York.



FELICIANO

A widely held fascination with
things small has produced a long and nearly forgotten
history of miniature furniture.



The eighteenth and nineteenth centuries discovered, as has the twentieth, that such charming miniature furniture is ideal for collecting. Requiring little space, it offers much in return. The special joy that it conveys can touch the worldly connoisseur and the unsophisticated, the adult and the child alike. Still, it is the true quality—that absolute best from the maker and from the materials—that makes the miniature worthy of our attention and esteem. □

—*William Ezelle Jones*



RUDOLF HUMPSI

Attention to the scale of details is shown here. OPPOSITE: *Game Table,* Anglo-Indian, early 19th century. Sandalwood and ivory; 6½" high x 9" in diameter. Philip Colleck of London Ltd., New York. RIGHT: *Chest of Drawers,* probably French, Baroque period, first half of 18th century. Maple; 10" high x 14½" wide. Edmund Löwe, Munich. BELOW: *Table,* Etienne Levasseur, French, Louis XVI period, circa 1765. Ebony, oak, pine and gilt bronze; 13¾" high x 10¼" wide. Frederick P. Victoria & Son, Inc., New York.



FELICIANO

Imaginative Flights of Form

An Architect Revitalizes a Chicago Apartment

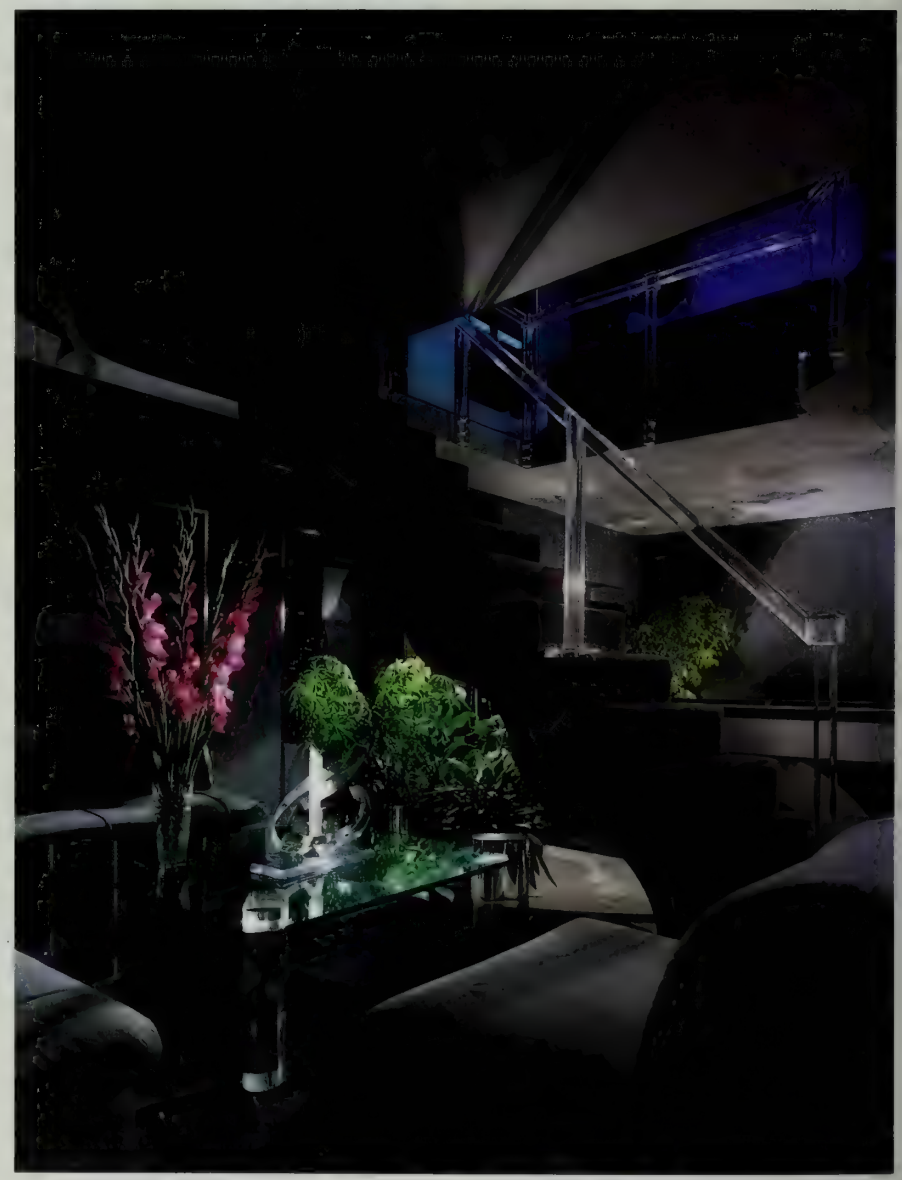
ARCHITECTURE BY STANLEY TIGERMAN, AIA INTERIOR DESIGN BY MARTIN H. LESCHT, ASID
PHOTOGRAPHY BY TONY SOLURI

"ARCHITECTURE in the 1980s need never be austere to be correct," declares architect Stanley Tigerman. To prove his point, Mr. Tigerman has used strong, yet sensuous, architectural forms in his transformation of a duplex apartment in Chicago.

Situated on Lake Shore Drive high above Lake Michigan, the apartment is infused with a vitality indicative of its urban setting. "I had the freedom to respond to the city as it feels, not as it presents itself," explains Mr. Tigerman. "Along the lake, formal architecture seems to melt; right angles are warped by the water and mirrored back as curves." The architect molds these interiors similarly.

Working with interior designer Martin H. Lescht, Stanley Tigerman recasts the modern box that characterizes so much of the urban environment. The interiors have a vibrant, kinetic quality. Free-form shapes, highlighted by color, appear to set the space in motion. From the entrance hall, defined by an undulating oak wall, through the living area and up a wavy staircase to the bedroom areas, the apartment seems alive.

The architecture continually borrows, and then transforms, natural shapes. Nature indirectly influences the forms, but never in a sentimental or literal way. The lake and drive reflect into the apartment, as the interior's swirling forms project out into



Using a series of undulating forms, architect Stanley Tigerman has created a dramatic and highly personal "urban perch" in a Chicago duplex apartment. ABOVE AND OPPOSITE: The waving form of an open staircase, which climbs from the Living Area to the upstairs sitting area and bedrooms, echoes the rhythmic curves of Lake Shore Drive and the water's edge. The cloud-shaped opening takes on a quality of witty illusion. Mirrored reveals serve to increase the visual dimensions of the small windows. Covering the walls, seating, and the surface of a billiard table by Designs for Leisure is neutral-toned billiard cloth from Pacific Furniture. A sculpture from Oggetti is silhouetted in the window.





the city, setting up an exciting reciprocation that characterizes the architectural strategy: a sense of urban participation never sacrificed to the need for privacy and retreat.

Stanley Tigerman accomplishes this with wit and humor. The details alone suggest that the architecture, in all its seriousness, is still meant to surprise and delight. Pool cues are housed in a hollowed-out classical column; a television rests between liplike shapes; a gate doubles as a ladder to bunk beds. "Modern architecture often takes itself so seriously that it loses the ability to respond emotionally to the client," says Mr. Tigerman. "My clients wanted a comfortable, unintimidating place that reflected their own taste. They had no desire to live in one of Chicago's modern architectural shrines. This apartment has a powerful, personal feeling, perfectly appropriate to contemporary architecture."

The emotional component in the architecture is most dramatically represented by the staircase. It is both functional, connecting the public and private levels of the duplex, and evocative, extending through a cloud-shaped cutout in the ceiling to the upper floor. Movement from level to level is made an event. These undulating forms are a dominant motif. Whereas downstairs they are used to define the architecture's overall plan, upstairs they take on a more playful tone. The sitting room at the top of the stairs reapplies the forms at a properly reduced domestic scale, more appropriate for relaxing and reflection. Yet even here, the swooping forms and colors complement the city's perpetual motion.

A stimulating sense of motion, mirroring both the vitality and spirit of the city and the more soothing quality of the natural environment, is felt throughout the design. "You feel you are always participating in the city's action, even when you are sitting serenely at home," says Stanley Tigerman. "The apartment is simultaneously shelter and urban perch." □

—*Ross Miller*

The emotional component in the architecture is most dramatically represented by the staircase.





OPPOSITE AND TOP: In commissioning a neon sculpture for the Dining Area, interior designer Martin H. Lescht used the curved form of the staircase as inspiration; a Lucite handrail along the upstairs sitting area follows the outline of the ceiling opening. Dining chairs from The Pace Collection are upholstered in Manuel Canovas velvet. Soffit and cove lighting accent the curves of the interior. ABOVE: In the Master Bedroom, open divider walls are mirrored to enlarge the space. Fabric is by Manuel Canovas.



Historic Houses: Jean Cocteau at Cap-Ferrat

The Poet's Vision for Villa Santo-Sospir

PHOTOGRAPHY BY PASCAL HINOUS





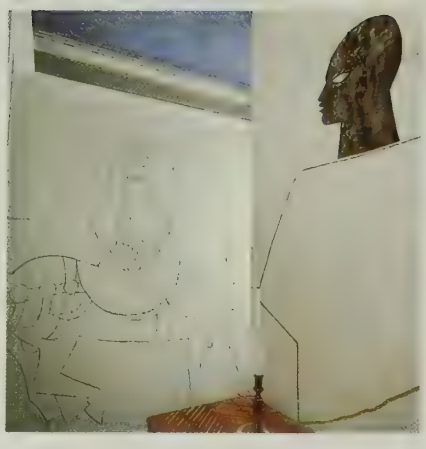
WHEN JEAN COCTEAU first arrived at Francine Weisweiller's home, *Villa Santo-Sospir*, to spend the Easter holidays in 1950, he discovered a sea of changing blues, hills covered with greenery, distant cliffs lost in violet haze, and a wind that blew unceasingly, cooling the promontory of Saint-Jean-Cap-Ferrat. Along this almost Grecian stretch of the French coast, Santo-Sospir perched on the rocks amid terraces and gardens that dropped down to the sea.

Mme Weisweiller had acquired the house a few years before Cocteau's first visit. Struck by the simplicity of the site, she decided to make it a private retreat. "I didn't want to call in a fashionable designer to do it up, the way everybody else did in those days, so I took on the job of decorating it myself," she explains.

For the house Mme Weisweiller conceived a colonial atmosphere, an exotic variant of country living that she preferred to a more urban type of elegance. She purchased a few pieces from a well-known antiques shop; but generally she chose simpler furnishings. Thus, pieces in rattan and bamboo set the tone for the interior, which is dominated by the play of white walls against blond *cannisses*,

Poet, playwright, filmmaker, set designer and artist, Jean Cocteau was also a gifted interior designer. At Santo-Sospir, the Saint-Jean-Cap-Ferrat villa of his friend Francine Weisweiller, he amplified her basic design and transformed the entire residence into a work of art and myth. It was here, in a studio converted from a greenhouse, that he wrote many of his later works and filmed portions of *Le Testament d'Orphée*. TOP: A Cocteau mosaic emblazons the entrance patio. LEFT: For Cocteau, the walls and ceilings of the home were like an artist's sketchbook. In the Living Room his arresting image of Apollo radiates from the chimneybreast flanked by drawings of fishermen. ABOVE: A fresco of a woman reveals the classical elegance of Cocteau's draftsmanship.

Cocteau's figures merge with the walls, floating on the white surfaces like images from a dream.



the wickerwork panels used in Provence for garden fencing.

Cocteau immediately fell under the spell of Santo-Sospir, but he found the white walls a little naked beneath the glare of the Mediterranean sun. "Eight days after his arrival," Mme Weisweiller remembers, "he asked permission to paint an Apollo above the fireplace." The radiant sun god wasn't alone for long; very soon he illuminated a seascape dominated by two fishermen resembling those of neighboring Villefranche. Gradually Cocteau's visions covered the other walls, as well.

Respectful of Mme Weisweiller's decorating decisions, Cocteau didn't want to submerge her world in his. He preferred to leave the house basically as it was, but to guide it subtly into the realm of myth. Later he noted that "painting was too forceful for this. I decided to set about things cautiously, drawing in such a way that strong strokes, seen from a distance, appeared delicate, like lines inscribed in an album."

His figures, far from boldly asserting themselves, merge with the walls, floating on the white surfaces like images from a dream. Then, suddenly, they are metamorphosed into gods, goddesses, and the naïve, insouciant young satyr whom Cocteau made the tutelary deity of the house, repeating him in a mosaic in an outdoor niche and again on a stretch of pavement in the garden.

Cocteau drew like the poet he was, and just as his way of speaking could transform simple everyday words, so his way of seeing transformed the house. Totally at home in their setting, Cocteau's heroes rest their heads tranquilly against a doorjamb, or glide from one wall to the next, with little concern for verisimilitude. Their bodies may be intersected by a bookshelf or a fireplace. No matter. From one side of a window to the other, Night talks with Mercury, Echo calls to Narcissus, unicorn answers satyr. The very air is saturated with fable.

Mme Weisweiller recalls that "afterwards, Cocteau and I would shop for amusing or unusual objects. He had an eye for spotting oddities among secondhand dealers' bric-a-brac, and could transform them simply through the places he assigned them."

Cocteau's visits to this Mediterranean Eden were hardly vacations, for nothing was more alien to him than

RIGHT: Cocteau's tapestry of Judith and Holofernes is the piece de résistance in the Dining Room. In the alcove surrounding it, the walls and ceiling are covered with wickerwork panels usually reserved for garden fences. Although some of the furnishings for the room were acquired from a distinguished Paris antiques dealer, most, including the large wicker chair, were found "hither and yon," according to Mme Weisweiller. ABOVE: Frescoes in a Hallway range from a simplified silhouette to a finished drawing of a centaur bearing a falconer.







The very air of Villa Santo-Sospir is saturated with fable.







inactivity. Except for an annual cruise on the Weisweillers' yacht, the poet spent his time at Santo-Sospir writing. Most of his later works were created there. He began his *Journal*, finished his play *Bacchus*, and took up painting and ceramics there. "I fixed up a greenhouse for him as a studio," Mme Weisweiller recalls. "He was left to work in absolute peace. Nobody was allowed to disturb him."

Not that many people ever dared. Only friends who lived in the area would come to call. "We would visit Somerset Maugham at his house nearby, *Villa Mauresque*, or artists like Picasso and Matisse."

Cocteau chose Santo-Sospir as a background for some scenes in his film *Le Testament d'Orphée*. In one of them, filmed in reverse, Edouard Dermit emerges from the sea with a hibiscus. Cocteau, who liked to act in his own productions, is also filmed in reverse, as he reassembles a flower from its scattered petals.

Even Mme Weisweiller played a role, sitting in front of the house in a late-nineteenth-century dress and watching, bemused, as Dermit and Cocteau descend the stairs in modern clothing. "Nothing's going right today," she complains to her butler. All this is still vivid to her: "I remember that Picasso, who'd come to watch the shooting, trampled on some of the petals, and did an on-the-spot sketch of me in that dress," says Mme Weisweiller. The resulting pastel, unfaded, is displayed in her bedroom among a host of other souvenirs.

But the house, where she spends at least half the year, resonates

LEFT: Cherished mementos of Cocteau, Picasso and other friends add to the bountiful mood of the Master Bedroom, where frescoes depict the myth of Actaeon and Diana and her nymphs. TOP: A small mysterious presence enhances the dreamlike quality of Cocteau's fresco representing sleep. CENTER: Even an armoire bears the poet's inimitable mark. ABOVE: Cocteau portrayed Narcissus and Echo in another Bedroom. Typically, he defied the corners of the room with the broad sweep of his images.



In Cocteau's cosmology, even a staircase could inspire a celestial vision, as when he painted an angel on the vaulted ceiling above the stairs. Cocteau, says Mme Weisweiller, "never commented on the scenes he painted, or explained why he chose one rather than another. He felt the drawing should speak for itself."

most strongly with memories of Jean Cocteau. "He never commented on the scenes he painted, or explained why he chose one rather than another. He felt the drawing should speak for itself," says Mme Weisweiller. This is probably why what Cocteau called the "murmuring of the walls" still goes on. The game of metamorphosis never stops. When at the end of the day the sun he painted blends with patches of light reflected off the sea, the resulting interplay of reality with myth and poetry is a reminder that a poet is truly immortal. □

—Jean-Louis Gaillemin

ROOM. SERVICE.

There's nothing quite like Spiegel Shopping.

It's home furnishings from Martex, Laura Ashley, Cuisinart, Dakotah, Harden Furniture. And fashion from Norma Kamali, Adrienne Vittadini, Barry Bricken.

It's made to order ordering. By mail. Or by phone—toll-free, 24-hours a day.

It's surprisingly fast delivery. With no surprises. We'll send your order UPS to your home, office, anywhere you want.

It's 100% satisfaction. 100% guaranteed. So if you're not happy with something you picked, call us and we'll have UPS pick it up. Free.

It's all the quality selection of fine department store shopping with all the ease of catalog shopping.

It's a roomful of all the latest looks. All at your service. To order your copy of the Spiegel Fall 1983 catalog, send $3 (applicable to your first purchase) to Spiegel, Dept. 613, P.O. Box 6340, Chicago, IL 60680.





Spiegel
SHOPPING

CHARM... WARMTH... TRADITIONAL ELEGANCE IN POLISHED BRASS

The luxury of polished brass...the eloquence of porcelain...brought together in a collection of faucets created for the most discriminating taste. Renaissance gives you the distinctive appearance and traditional quality you've come to expect from Chicago Faucet.

the Renaissance Collection®
by Chicago Faucet









THE CHICAGO FAUCET COMPANY • 2100 South Nuclear Drive • Des Plaines, Illinois 60018 • Phone: 312/694-4400

The perfect place for your jolly green giants.



NEWEL.

The largest and most extraordinary antique resource in the world.

el Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

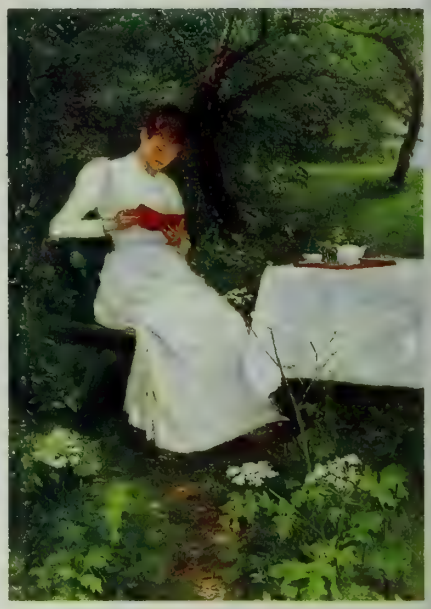
To the trade

YOU DON'T PUT
A COMMON VODKA
IN A BOTTLE
THAT'S A WORK OF ART.

FINLANDIA
DISTILLED FROM GRAIN • PRODUCT OF FINLAND • 750 ml
DISTILLED AND BOTTLED
HELSINKI DISTILLERY (ESTD. 1888) OY ALKO AB HELSINKI FINLAND
Vodka of Finland
IMPORTED BY THE BUCKINGHAM CORP. NEW YORK, N.Y.
Imported in This Bottle

IMPORTED FINLANDIA
THE WORLD'S FINEST VODKA

Pleasures of Reading
continued from page 79



Lady Reading, Robert Koehler, 1892. Oil on canvas; 20½" x 14". In this refreshing garden scene Koehler evokes Whistler's tonal patterns. Hirschl & Adler Galleries, New York.

painting as "a form of poetry made to be seen." Nothing better conveys the close harmony of the Sister Arts than the number of creative spirits who have done both. William Blake and Dante Gabriel Rossetti are as renowned for their poetry as for their painting, but in most cases, one accomplishment has tended to overshadow the other. Thomas Cole, Albert Pinkham Ryder and Marsden Hartley, all major American artists, garner no more than a passing footnote for their poetry. Conversely, e e cummings's serious efforts as a painter have been overshadowed by his poetry. Victor Hugo always regretted that the fame he had earned as a writer did not extend to his considerable body of work as an artist.

Whether or not fortune smiled on their efforts, those who have found inspiration in both painting and literature would probably agree with the words of cummings, written in the form of a dialogue: "Tell me, doesn't your painting interfere with your writing?"—"Quite the contrary; they love each other dearly."□

—*Janet Wilson*



Kentshire Galleries

UNITED STATES SILVER COMPANY 37 EAST 12TH STREET, NEW YORK, NEW YORK 10003 (212) 673-6644

We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

New York's leading showcase for the professional buyer of antiques.

Mary Tyler Moore
continued from page 93

and a French armoire to the bound volumes of scripts from the Dick Van Dyke and Mary Tyler Moore television series and the trusty tam "Mary Richards" would toss in the air at the introduction of each episode of "The Mary Tyler Moore Show."

In a different key from that of the muted sitting room is the little jewel box of a dining room. Here sumptuous materials are employed more conspicuously. The doors are made of Macassar ebony. The walls are covered with squares of hand-dyed paper from Italy, and the ceiling with

Mary Tyler Moore concluded that she was also ready for a change of scene.

silver tea paper. The centerpiece is an exuberant Art Nouveau chandelier, a symbol of the partnership between designer and client. Angelo Donghia says, "The chandelier was my own, and I was saving it for a future house. I didn't want to part with it. But Mary said, 'I love it!' and had to have it. I gave it to her because I knew it would be going to a good home."

When the renovation was completed Miss Moore "arrived in stages, with shipments of clothes," she recalls. Rather than feeling cramped, she revels in the compactness of her new quarters: "The apartment has forced me to stop being so acquisitive. Everything is finished. It's really done. I can't even buy another Japanese box," she says. "My bedroom in Malibu was huge. It had a chaise longue for reading, a table for working, and everything else I needed, so I never spent time in the rest of the house. I would feel guilty about not using the poolhouse or the loft above the living room. I use each room more fully in this apartment than I ever did in all that grand house." □

—Avis Berman

Courtesy of Carole Beck Interiors and Aaron J. Broder

ARCHITECTURAL PANELING INC.
979 Third Avenue, DAD Building, New York, N.Y. 10022 (212) 371-9632-3
SPECIALISTS IN BOISERIES, CARVINGS, MOULDINGS & FIREPLACES
WE INSTALL ANYWHERE
Extensive Color Slide Custom Paneling Brochure, Send $10.00
Fireplaces, Mouldings & Carving Brochure. Sample included, Send $5.00
Decorative Hardware Catalog, Send $5.00



Come home to Mauna Kea.

If you have ever vacationed at The Mauna Kea Beach hotel, you know why it is known as one of the world's great resorts.

Now you may be one of the fortunate few to call it home. The first of forty villas will soon be ready for viewing. Or if you prefer to build your own home, choose one of thirty-two magnificent homesites.

As an owner you have the right to become a member of The Club at Mauna Kea, which gives you access to the hotel's facilities and services.

For more information, please write to Mauna Kea Properties, Mauna Kea Beach hotel, P.O. Box 218, Kamuela, Hawaii 96743. Or call (808) 882-7222, ext. 7775.

This advertisement may be considered by residents of Hawaii, and all other states where not prohibited by law, and is not effective for any state where registration requirements have not been fulfilled.

A few choice villas and homesites are available.



A drapery isn't just ten yards of fabric

Actually, it's a sensitive system consisting of many elements that must work together perfectly. The way they do in a Spring Crest drapery.



The Spring Crest Difference. Concealed in the top hem is a narrow, spring steel pleater that shapes fabrics into elegant pleats. Keeping the entire drapery perfectly proportioned without bunching or gathering. Showing off your favorite fabrics to full advantage.

Nothing like it anywhere else. These fine draperies are available exclusively at your locally owned Spring Crest Drapery Center. Visit us soon for a storeful of decorating ideas.



© 1983 Spring Crest, Brea

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

name
address
city
state
zip

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

COMPLAINT? We can give faster results when you include your label.

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

This Advertisement Sponsored by American Registry of Interior Designers

INNOVATIVE DESIGN

These distinguished names in the field of interior design are among the most respected design firms in the country. Each has been selected for their reputation within the trade and their creative excellence in the field of interior design. They are names you can trust.
From concept to completion, you will find these experienced design firms sensitive to your personal requirements and eminently creative in designing the ultimate in living environments.
Many are specialists in commercial interiors.
They are the first choice in design services throughout America.

BY APPOINTMENT ONLY

ATLANTA **Stan Topol & Associates, Inc.**
404 231-0771

BOSTON **Trade Winds**
617 267-5044

CHICAGO **Ethel Samuels, FASID**
312 446-3493

CINCINATTI **Richard F. Greiwe/Group III**
513 871-7700

CLEVELAND **Holzheimer Interiors, Inc.**
216 791-9292

COLUMBUS **Centners Interior Designers**
614 488-0687

DETROIT **Walter Herz Interiors, Inc.**
313 353-4150

FT. LAUDERDALE **Trayner-Murray, Inc.**
305 467-6485

FT. MYERS/NAPLES **Galloway's & Clements**
813 482-7311

HONOLULU **Mary F. Philpotts, ASID**
808 523-6771

HOUSTON **Cyril Gerac Interiors, Inc.**
713 528-5507

LA JOLLA **Cuilly Burdett, ASID**
619 459-4209

LOS ANGELES **Reginald Adams, ISID**
213 659-8038

MIAMI **Helene Weissner, ASID & Assoc.**
305 573-6666

MILWAUKEE **William M. Manly, ASID**
414 963-0345

NASHVILLE **Wm. M. Hamilton & Associates**
615 383-4974

NEW ORLEANS **Ashley Hall Interiors Ltd.**
504 524-0196

NEW YORK **Michael de Santis, Inc.**
212 753-8871

ORLANDO/WINTERPARK **Joe-Hal Faughn, ISID**
305 628-5671

PALM BEACH **Robert Shaw & Associates, Inc.**
305 655-8170

PHOENIX/SCOTTSDALE **Wiseman and Gale, Inc.**
602 945-8447

PITTSBURGH **Mark Christy Associates, Inc.**
412 687-5135

PORTLAND **Russell L. Emmert, ASID**
503 245-7602

PROVIDENCE **Luigi Bianco Design Associates**
401 274-3340

SAN FRANCISCO **Michael Taylor**
415 668-7668

SAN FRANCISCO PENINSULA **Barbara Jacobs, ASID**
408 446-2225

TAMPA **Stapleton Gooch, Incorporated**
813 251-5486

WASHINGTON, D.C. **Ronn Jaffe, ASID/IBD & Assoc.**
202 337-6111

© 1983 American Advertising Network All Rights Reserved.

A Conversation with Jacques-Henri Lartigue

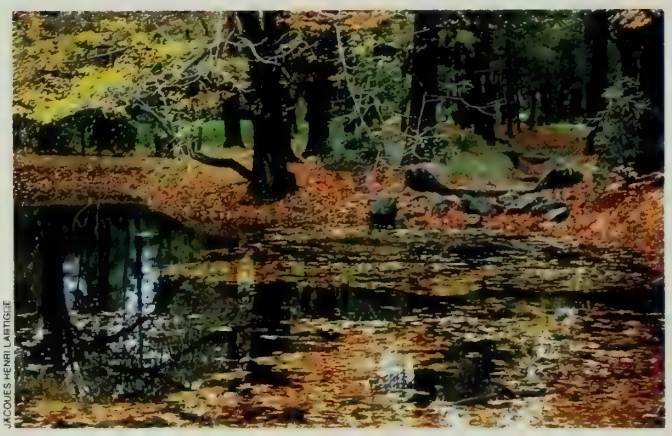
IN THE SHORT but lively history of photography, octogenarian Jacques-Henri Lartigue occupies a special and secure place. His lifework—consisting of more than 280,000 pictures of French society at home and at play—combined the casual, uncontrived qualities of the snapshot with images of rigorously controlled artistry decades before anyone else dared to do so. And although he made his first photograph in 1901, his glowing oeuvre, like light from a star, took many years to reach us.

Photography was literally child's play for Lartigue. One of two sons of a wealthy financier, the boy was born into an enchanted world of privilege and indulgence that he could not bear to see slip away. Pointing his camera at everything around him was a way to possess and preserve the treasured summer days at the Lartigue home in Auvergne. Lartigue caught happiness on the wing, instinctively knowing that it was as transient as a click of a shutter. At age seven he received the toy he dreamed about, writing in his diary for 1901, "Papa is like God (. . . he may even be God in disguise). He's just told me, 'I'm going to give you your own camera.' . . . Now I will be able to make portraits of everything, *everything* . . . . And I know very well that many, *many* things are going to ask me to have their pictures taken and I will take them all!"



NANCY RICA SCHIFF

Legendary French photographer Jacques-Henri Lartigue has been recording the life around him with "love and intuition and passion" for more than eighty years. Given his first camera when he was seven, he captured, in his boyhood, the portrait of an age.



JACQUES-HENRI LARTIGUE



DAN BERLEY

"Be modest. That way you will be wonderstruck by the world," Lartigue says. ABOVE LEFT: Visiting Long Island, he shot this vista on the grounds of a local museum. ABOVE RIGHT: A trip to Vermont to see the foliage yielded a homelier subject—flowering kale.

Lartigue more than fulfilled his pledge. With the innocent, zealous acquisitiveness of childhood, his eye was on the memorable characters around him and the humorous, suspenseful events that seemed to occur constantly in his eccentric, inventive family. He delighted in his brother flying kites, his cousin jumping down stairs, his governess throwing a ball in the air, and young aviators taking off in their early flying machines. Knowing nothing of the conventional poses favored by professional photographers, Lartigue was intent on clarifying movement, waiting for the instant when his subjects' antics would defy gravity. Motion was linked to gaiety and pleasure, as if framing a loved one in midair would keep him carefree forever. Medium and subject matter coalesced in Lartigue's hands, for each male in the family was mad about the marvelous new machines the twentieth century was bringing. Papa loved motorcars, brother Zissou experimented with gliders, and young Jacques, of course, embraced the camera.

To this day Lartigue cannot completely explain the phenomenon of the highly motivated small boy who carried his box camera everywhere, or how he gained such an extraordinary understanding of the imperatives of photography. "I don't know how I did it," he says, with an expressive shrug of his shoulders. "I loved everything, so I wanted to keep everything." Less mysterious is the matter of the great patience required for taking candid photographs, a condition accepted by mature photographers, but hardly part of the makeup

continued on page 156

★★★★★.



TWA'S ROYAL AMBASSADOR® SERVICE.

First Class excellence is the hallmark of TWA's Royal Ambassador Service to Europe and the Middle East.

From the very start of your trip, you'll be treated to the highest standards of personalized service.

In major airports, you'll find a special Royal Ambassador desk to speed you through check-in. And a special lounge to relax in before your flight. You'll even receive our Priority Baggage℠ service to ensure that your luggage is first off the plane when you arrive.

★★★★★

Gourmet dining.

Once our transatlantic flights take off each evening, you'll be leisurely wined and dined.

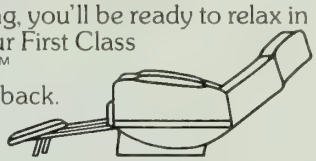
You'll whet your appetite with champagne and caviar. Tempt it with an entree like Chateaubriand. And sate it with a fine ripe cheese or deliciously rich dessert.

You'll satisfy your thirst with a vintage wine from France or California. Or with a selection from our cognac and fine liqueurs.

★★★★★

Room with a view.

After dining, you'll be ready to relax in comfort in your First Class Sleeper-Seat.℠



Just settle back. The seat stretches out with you for a restful sleep under the stars all the way across the Atlantic. You'll awake refreshed—ready to face the new day.

So call your travel agent, corporate travel department, or TWA.

And experience for yourself the five-star quality that gives TWA's Royal Ambassador Service the mark of excellence.

You're going to like us TWA

A Conversation with Jacques-Henri Lartigue
continued from page 154


JACQUES-HENRI LARTIGUE/INTERNATIONAL CENTER OF PHOTOGRAPHY


JACQUES-HENRI LARTIGUE/INTERNATIONAL EXHIBITIONS FOUNDATION

Lartigue found his first subjects in the activities of his eccentric, inventive family, who shared a passion for all things new and mechanical. ABOVE LEFT: "Victory at last!" Lartigue captioned this 1910 photograph of his older brother, Zissou, who dreamed of flying. The successful glider had a framework covered with bed sheets. ABOVE RIGHT: Fearless Zissou tests another invention—a motorized bobsled.

of a child. Lartigue views his youthful forbearance as part of the rules for enjoying a fascinating game. "When I was a little boy," he recalls, "I played with my toy boat for hours. The camera was like a bigger boat. To play with it, I thought nothing of waiting until the right time to use it."

When Lartigue was seventeen the family moved to Paris and he discovered women. Enraptured by their figures, coiffures, hats and costumes, he set himself up, in a sense, as the first paparazzo. He lounged about at the races or stood in the Bois de Boulogne waiting for the most elegant creatures to drift in front of his lens. "The women rewarded me with a smile," notes Lartigue. "But the men were furious and shook their fists at me." These close-ups—of dowagers, stylish socialites and cocottes—distinguished by interlocking shapes, unusual vantage points and charming contrasts, demonstrate that Lartigue was not so much a reporter as a sensuous respondent to the human comedy dashing by.

After serving as a driver during World War I, Lartigue became a portraitist and landscape painter of some renown. Accumulating snapshots remained a hobby, as did his other steady pursuit, writing. Until twenty years ago, he considered the photographs adjuncts to the daily journals he still keeps faithfully, private diaries


LARTIGUE/INTERNATIONAL EXHIBITIONS FOUNDATION

Product of a more sophisticated period in Lartigue's life, *Renée at the Pool of the Chambre d'Amour* (Biarritz, 1930) teases the eye with sensuous contrasts of sun, shadow and water.

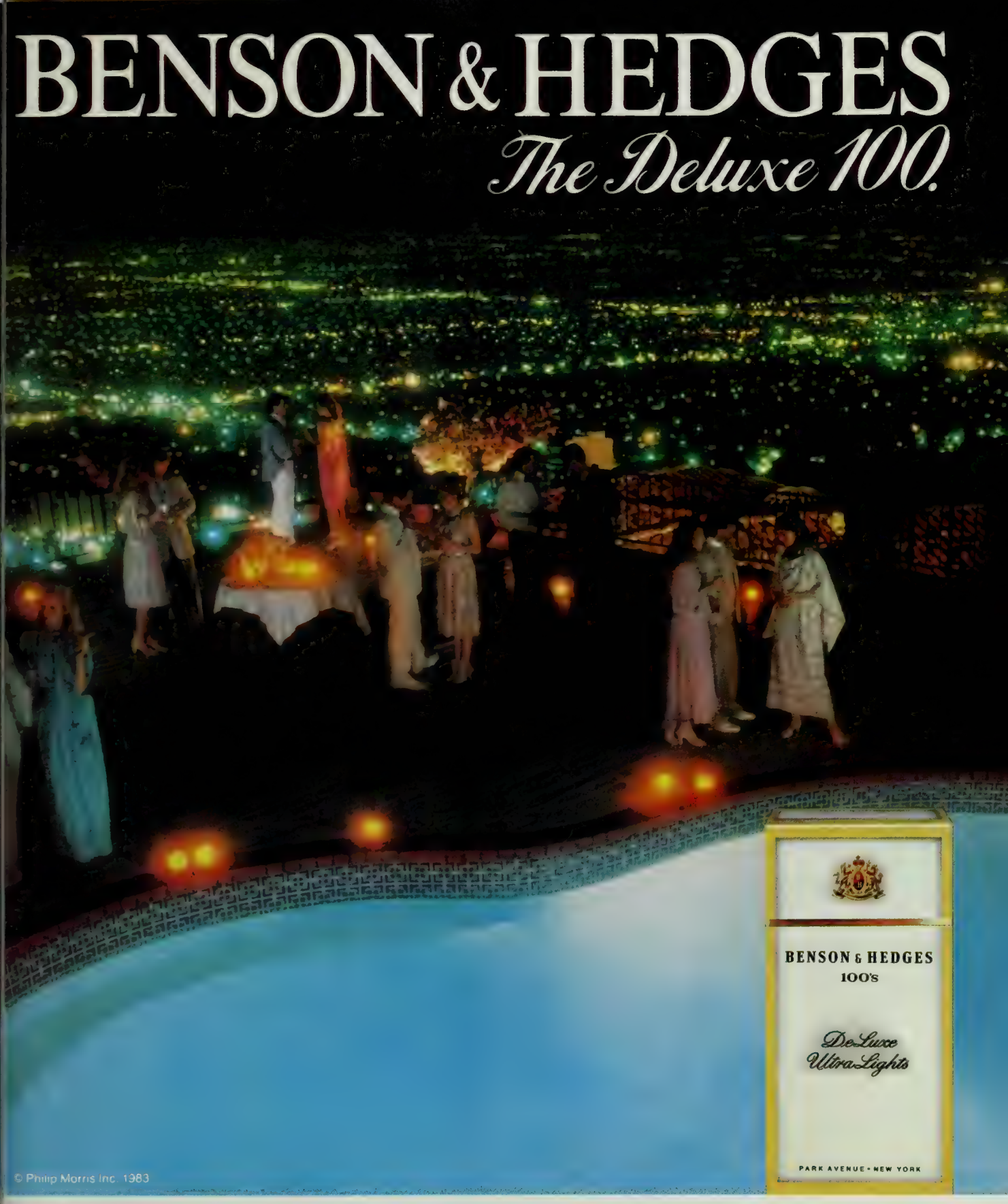
tissements meant for close friends. In 1963, Lartigue's agent brought some of the albums to *Life* magazine, which promptly published a group of Lartigue's boyhood snapshots. Their impact was immediate, not only because of the seemingly offhand technique, which was quickly emulated by many photographers, but because of their rich exemplification of what it is we cherish about photographs themselves: the power of homely incidents and details to call forth long-buried recollections and feelings.

The spread in *Life* led to a Museum of Modern Art retrospective and tremendous American acclaim, which Lartigue has enjoyed ever since. Normally he and his wife, Florette, shuttle between a flat in Paris and a rustic stone house near Nice. The small farmhouse, surrounded by groves of olive and fruit trees, is where Lartigue assembles his annual scrapbooks and does most of his painting. It is also a backdrop for Mme Lartigue's collections of vintage hats and antique kitchen implements. The couple visit the United States whenever they can, usually in conjunction with exhibitions of the photographs. Last November they were in New York to attend a show of 125 classic Lartigue pictures taken between 1902 and 1936, opening at the International Center of Photography in Manhattan. The show, "Bonjour

continued on page 158

BENSON & HEDGES

The Deluxe 100.



© Philip Morris Inc. 1983

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Deluxe Ultra Lights

Only 6 mg, yet rich enough to be called deluxe.
Regular and Menthol.

Suspended harmony.



Abstract Cello
by Paul Fairley
Height 23"/Edition Size: 350

An enchanting composition. Exquisitely cast in bronze.
One of twenty original sculptures in limited edition created by internationally known artists, exclusively for The Artmark Collection.
Available to you through your Fine Art Gallery, Interior Designer or Architect.

Artmark Sculptures Ltd.
P.O. Box 541, Lennox Hill P.O.
New York, N.Y. 10021
1-800-[illegible]44
U.S. except N[illegible] residents
1-800-[illegible]
Canada: 250 Adelaide Street West
Toronto, Ontario M5H 1X6
(416) 977-[illegible]

A Conversation with Jacques-Henri Lartigue
continued from page 156



JACQUES-HENRI LARTIGUE/INTERNATIONAL EXHIBITIONS FOUNDATION

Ladies in their fashionable finery and "enormous, beautiful, ridiculous" hats captivated the teenage Lartigue in 1911. At the races (above), "One might photograph the horses later," he notes.

Monsieur Lartigue," will circulate to museums and galleries in Michigan, California, Tennessee, Connecticut, South Carolina, Washington, D.C., Oklahoma, Missouri and Illinois.

Lartigue today is a tall, dapper, ardent man, still pink-cheeked and energetic from a regimen of exercise, work, hearty food, and rest. Although gratified by the warm response to his photographs, he is unconcerned with recognition and its demands. "Discovered" at age sixty-nine for keepsakes he devised while still in knee pants, Lartigue cannot regard fame solemnly: "It's as though I had won at cards. If I had lost, I would still play tomorrow." Indeed, Lartigue sees himself first as a painter and writer: "To me, writing and painting are more intensely creative than taking pictures, because they come from within. Photography focuses on what is outside of you."

But when pressed, Lartigue will comment fondly on the medium he has enriched. Of his contribution to photography, he observes, "Perhaps I have taught young people that love and intuition and passion are necessary for taking good pictures, and not the intellect alone." He would advise aspiring artists to "be in love with someone or something else and not yourself. Be modest. That way you will be wonderstruck by the world."

There is no doubt Lartigue heeded his own words. By seeing for the simple pleasure of seeing, and steering clear of received ideas, he made an epoch not only visible, but palpable. The freshness and insouciance of his images imbued the camera with a new sense of possibility. Because his best pictures are suffused with the warmth of human affection, they send us back not only to his own childhood and a world on holiday, but to the hometowns and sacred spots where we all grew up. He is one of the rarest of photographers—an artist who, when confronted with the insistent, implacable dimension of Time, captured only its piquancy and eluded its relentlessness. □

—*Avis Berman*



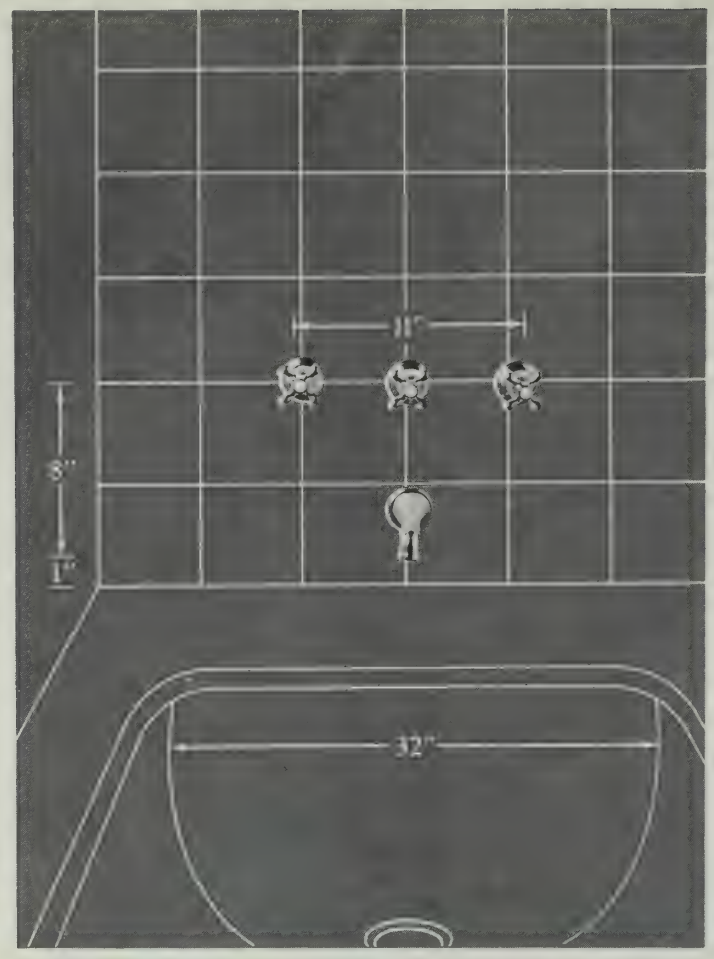
You can save 60% with Bell's low weekend rates on any state-to-state dial station call. For example, the most you'll pay for a 20-minute visit anywhere in the country is just over $4. Many calls will be even less. Just dial direct any time Saturday and Sunday till 5. Different discounts apply to Alaska and Hawaii.

This weekend, visit with faraway family and friends—and save 60%.

Reach out and touch someone.

Bell System

The Bell Weekend Visit lets you say it all for 60% less.



The best laid plans of architects and designers begin with P.E. Guerin.

At P.E. Guerin, we've always approached accessories as focal points. The critical highlights that make a room. Or break it.

Which is why discerning designers have been coming to us for over a century and a quarter for faucet sets, doorknobs, pulls, finials, fixtures and more. All, of the most exquisite design and exceptional execution.

Browse through our catalog. Send $5, name and address to: P.E. Guerin, 23 Jane Street, N.Y., N.Y. 10014. And if you don't find exactly what you want, we'll search among our thousands of custom models, or develop something totally unique...just for you.

P.E. GUERIN, INC.

At home in the finest homes... for over 125 years.

1982 Award by Classical America.



The Signature Custom Leisure Pavilion is an aluminum and stainless steel building with clear and/or translucent single- or double-wall panels, and with a motorized opening roof system. It can add a whole new dimension to your life.

Solar Structures products are available only through authorized independent distributors. Your inquiry will be forwarded to the distributor in your area. Solar Structures is a division of IBG International, specialists in glazed structural systems since 1914.

A WORLD APAR BUT NOT A WORLD AWA

Signature

CUSTOM LEISURE PAVILIONS BY SOLAR STRUCT

Your own sheltered, private world of lush plantings, shimmering water, warmed by s light, cooled by the romantic glow of moon

The perfect way to swim, exercise, or h poolside party, even on chilly nights.

With a Signature Custom Leisure Pavili your pool becomes a place to relax, unwin refresh the spirit.

Any season of the year.

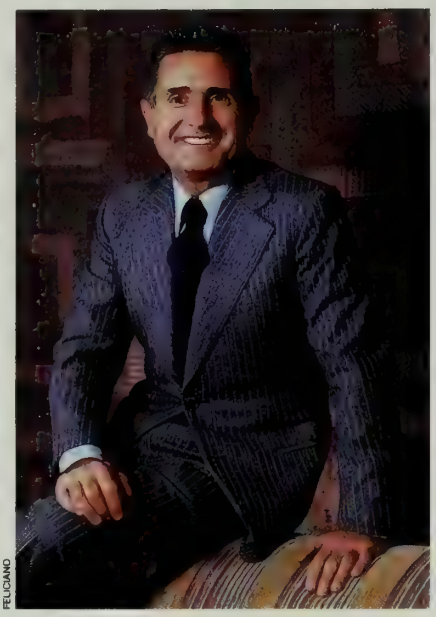
For the distributor nearest you write or Signature, P.O. Box 100, Wheeling, IL 6009 Telephone 1-312-634-9355.

Or send $5 for a full-color Portfolio of Signature Pavilions.


FABRIC
From the
Winterthur™
REPRODUCTION COLLECTION
Winterthur
Brunschwig & Fils, Inc.
410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores.
BUTTERSCOTCH: woven plaid. Document: Winterthur Museum.
Antique chair from the Shaker Museum, Old Chatham, NY.

Saporiti Italia — Fine Craftsmanship, Classic Lines

"THE CREATIVITY of Michelangelo is expressed in modern Italian furniture," declares Thomas Campaniello, president of Campaniello Imports. "In the post-World War II era and through the 1950s, the Scandinavians did all the modern furniture, refining their spare, wooden pieces. But these furnishings lacked imagination; there was no evolution beyond the original design concepts. It was all made by machine, out of blond wood, and it became repetitive. Then, about twenty years ago, the Italians became the acknowledged modern masters. They combined Le Corbusier's innovative use of chrome and leather; the stimulation of the Scandinavian designs; and a basic sense of artistic creativity."



FELICIANO

Representing Saporiti Italia furnishings, Thomas Campaniello, of Campaniello Imports, attributes the elegance of the line to a tradition rich in creativity and craftsmanship.

Campaniello Imports is the American representative for Saporiti Italia, which is headed by Sergio and Giorgio Saporiti and is one of the largest furniture manufacturing companies in Europe. With showrooms in New York, Los Angeles and Miami, Campaniello Imports is familiar with the sinuous lines and burnished surfaces of classic contemporary Italian design. Where Saporiti Italia is unique in this field, Mr. Campaniello feels, "is in its intellectual as well as instinctual approach. Saporiti furniture is designed by architects who work from a cultural context, and it is built by craftsmen who start as apprentices at age sixteen in the Saporiti factories near Milan. Sergio Saporiti cannot conceive of furniture built by machine."

In this climate of craftsmanship and intellectual appreciation, there is a constant, gradual evolution in design—one form easing into another. "Sergio Saporiti may conceive of a chair on a solid pedestal base, for instance," says Mr. Campaniello, "and several years later turn it into a piece of office furniture, which is mobile, but the style remains the same. We do not respond to trends. Designs built on foundations of tradition and culture are good for decades, but those improvised to meet the fashion of the moment often become boring and outdated in just a few years.



BILL CUNNINGHAM



FELICIANO

ABOVE: A classic in modern Italian de[sign] Saporiti's *Wave* appears in the New York showroom of Campaniello [Imports] in two variations—the *Wave* two- or three-seat sofa, and the *Lo*[unge] *Wave* chaise [right]. Curved burl legs with lacquer finish support the wood[en] top of the *Every* dining table. A pair of *Lens* chairs in chrome and suede [com]pletes the setting.

continued on page 164



"When your traveling companion is worth $2.5 million you better be sure about your transportation."

BOB NORRIS, AMERICAN QUARTER HORSE ASSOCIATION

In the celebrated world of quarter horses, the value of a stallion often runs into the millions. So it's no wonder that Bob Norris, former President of the American Quarter Horse Association, and so many other distinguished figures in equestrian circles, trust the safe transport of their valued cargos to a Jeep® Wagoneer Limited.

There's a special feeling of confidence behind the wheel of a Jeep Wagoneer. There's authority in its power, security in its traction and prestige in its appearance.

With its remarkable Selec-Trac 2-wheel/4-wheel drive system, the Wagoneer artfully masters most any terrain, even under adverse conditions...from summer downpours to winter snowstorms.

Yet, for all its impressive strength and dependability, classic comforts are standard in a Wagoneer Limited. From its plush interior fabrics and leathers to its premium stereo sound system, quality is never compromised.

And because it does so *many* things without compromise, the Jeep Wagoneer Limited makes perfect horse sense, no matter who your traveling companion is.

Jeep® Wagoneer Limited. The Ultimate Wagon.

FROM JEEP CORPORATION

Saporiti Italia — Fine Craftsmanship, Classic Lines

continued from page 162



BILLY CUNNINGHAM



FELICIANO

ABOVE LEFT: At Campaniello Imports, a sculptural quality distinguishes the *P-610* dining table with cast aluminum base, designed by architect Giovanni Offredi. ABOVE RIGHT: A Missoni tapestry and rug underscore the simplicity of the *Dalton* sofa and *Onda* chair.

"There has been a crisis in Italian design in recent years," continues Mr. Campaniello. "This was evident at the furniture fair in Milan last September. After twenty years of modernist design dominating the market, there has been tremendous pressure to create new things: The current postmodern trend in furniture, with pillars and pediments applied to it; the 'Memphis' look of brightly colored furniture made in fantasy shapes; and the recent interest in pastel-colored pieces with slipcovers—all of these were at Milan, and only a few of them worked. There just has not been enough time to successfully vary the classic modernist style. Saporiti has not tried to."

Mr. Campaniello, who has a doctorate in agricultural engineering, first came to the United States in 1964 as a representative for the Lamborghini automotive company. In 1975 he opened Campaniello Imports, representing Saporiti Italia. "I didn't know anything about furniture, but I have a good eye for design," he says. "I worked with Lamborghini because they had the best industrial design. Saporiti has the best furniture design."

Saporiti's work with architects Giovanni Offredi, Alberto Rosselli and Ernesto Radaelli has allowed for a "structural approach to furniture," Mr. Campaniello points out. "For instance, Giovanni Offredi has made a series of bases for glass-topped tables that are pieces of sculpture in themselves." The stone base of the *Paracarro* table was inspired by guard-rail posts on the Appian Way. With its rough granite surface and rounded top, the base seems an earthy support for the sophistication of the glass laid over it. Another Offredi table, of vertical polished steel slabs, and one made of rectangular pieces of wood painted in black and bold primary colors, seem to represent "a bit of Italian history," Mr. Campaniello says. Between them, they encompass a range of contemporary Italian art—from the starkness of a modern suburb in an Antonioni film to the brightly colored audacity of the new "International Style" in Italian design.

Despite its diverse inspirations drawn from modern culture, Saporiti has "one look, one line," says Mr. Campaniello. Its dependence on fine craftsmanship means that the wood, leather and fabrics used are uniformly refined to elegance. Ottavio and Rosita Missoni design all the Saporiti fabrics, including the striped pastel upholstery of Saporiti's new three-piece sofa, the *Dalton*. "The fabric is an expression of Milan's most recent taste for pastels," says Mr. Campaniello, "but the low, curved lines are pure Saporiti." Fine craftsmanship also characterizes the burl woods of a Saporiti bed or a tabletop. Bleached, stained, and then lacquered in pale natural shades, the limpid depths of the wood grain are apparent through the glaze, so that craftsmanship becomes art.

Sandra Campaniello, who has worked with her husband as a corporate officer of Campaniello Imports for four years, says that Saporiti's steel-frame *Wave* sofa is her favorite piece—not only because of the way it looks, she elaborates, "but because it shows Sergio Saporiti's real genius. He is a master engineer. His furniture is comfortable as well as elegant. He takes visually appealing designs and makes them structurally perfect."

Apropos of what Mr. Campaniello terms the current "crisis" in Italian

continued on page 166



contemporary furniture, handmade and
lectable, visit a McGuire showroom.
a 36-page, full-color booklet, send $3.00
McGuire, Dept. AD7-83, 38 Hotaling,
kson Square, San Francisco, CA 94111.

Other showrooms: Los Angeles, New York,
Chicago, Boston, Miami, Atlanta, Dallas, Seattle,
Portland, Denver, High Point, Washington, D.C.
International: Belgium, Canada, France, Italy,
Great Britain, Greece, Switzerland, West Germany.

McGUIRE



ELEGANT PROTECTION

Protect your car's carpet with these luxuriously plush carpet mats. These ultra-thick pile carpets will add extra comfort and elegance to your car's interior. They're more than just a great looking set of mats, they have a special latex backing that prevents moisture from penetrating through to the original carpeting.

PERSONALIZED FOR YOU

These truly unique mats are personalized with your initials or car emblem at no extra cost. Your initials aren't just painted on, they're permanently dyed into the fabric. With dark colored mats we start with a lighter colored base carpet, then dye and heat-set the entire background in an attractive contrasting color. They're a great gift idea!

PICK YOUR OWN STYLE

Your initials can be dyed in our sporty Design-Line type, or elegant script lettering if you prefer. You can even create a unique "His and Hers" set by selecting different initials for the driver's and passenger's side. These attractive mats are also available with your car's emblem or crest dyed into them.

CUSTOM CUT IN OVER 40 COLORS

Each mat set is custom cut to fit your particular make and model car. We have thousands of patterns for almost any car, truck or van. We also have matching rear mats, cargo area mats and trunk mats.

Choose from 7 standard colors: Black W/Silver Letters (A01), Black W/Tan (A02), Dark Brown W/Tan (D63), Sand W/Brown (E83). Midnight Blue W/Silver (C41), Burgundy W/Silver (B23) or Pewter W/Black Letters (A05), or send us a small clipping of your carpet from under your seat or dash and we'll match it to one of our 40 custom colors. If a contrasting color is what you want, just send a clipping of a similar color from any magazine.

5 WAYS TO PROTECT

In addition to these attractive Plush Carpet Mats, we offer four other totally unique protective accessories for your car: (1) a personalized two-color Designer Car Cover™ that protects your car's finish while it's parked; (2) a breathable All-Weather Car Bra™ (with full-color embroidered emblem) that prevents those unsightly bug, sand and stone chips you get on trips; (3) machine-washable Seat-Guards™, easy-to-install slip covers that protect your expensive velour or leather seats; and (4) ultra-plush Genuine Sheepskin Seatcovers that are custom tailored to fit your car.

Call or write for our free color brochure!

ORDER TOLL FREE

For faster delivery, credit card holders may call our toll free lines. Order a pair of Plush Carpet Mats for $69 plus 5.00 handling, or a complete 4-piece front and rear set for $89 plus handling. Cargo Area and Trunk Mats are $79 plus handling. To insure a proper fit, tell us if your car is a 2 or 4 door model, if it's air conditioned or not and if it has an automatic or standard transmission. Be sure to specify the style of lettering and initials desired on each mat. CA residents add 6% sales tax. All National products feature a 30-day return privilege.

800-854-2140
In Calif. 800-542-6134

NATIONAL AUTO SPECIALTIES
Dept. 172-JUL
9471 Ridgehaven Ct.
San Diego, CA 92123-1651

Saporiti Italia — Fine Craftsmanship, Classic Lines

continued from page 164



FELICIANO

Featured in a multilevel area of the Campaniello showroom is Saporiti's *Monos* table. In the foreground, *Lewes* chairs extend the Missoni fabric motif of the *Monos* dining set.

design, Mrs. Campaniello explains, "The bright-colored pieces in the 'Memphis' style are good conversation pieces and may have served a real purpose in challenging the complacency of the classic Italian design world, but they are only accents." She adds, "Can you imagine a whole house furnished in red, blue and yellow cubes and spheres?"

At Campaniello Imports the accents are Missoni tapestries deriving from American patchwork-quilt designs. Instead of traditional American calico, however, the fabrics are Missoni-designed wools and linens in rich dark colors and varied textures. This evolution of an old-fashioned craft into a complement for contemporary furniture perhaps symbolizes the consistency and adaptability of Saporiti and Campaniello Imports. With the engineering talent of Sergio Saporiti, and the artist's approach of Giorgio Saporiti, the firm continues to evolve. "Nothing will ever be abruptly inserted into the Saporiti Italia style," Thomas Campaniello says. "We have one look, one line, but an international sophistication." □

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.

An original collection inspired by the "Golden Age" of Pericles. A melding of the genius of classical architecture and today's demand for economy of purpose. Clearly, Skoros makes a statement that is undeniably contemporary yet turns any setting into a sanctuary of tradition.

SKOROS





Atlanta Chicago Dallas Denver High Point Houston Irvine Los Angeles Miami New York Philadelphia Phoenix San Francisco Sarasota Seattle Melbourne Singapore

probably the finest

tropitone



Evian, a village of French manor homes, rests on a 45-acre estate within Shipyard Plantation on Hilton Head Island. It boasts magnificent architecture enhanced by natural surroundings.

Evian is set apart, yet near all that attracts visitors the world over to Hilton Head Island. The sports, fine restaurants, the beach and ocean.

We'd like you to see Evian and enjoy Shipyard Plantation. Call us for villa reservations. For further information, contact the Hilton Head Management Company at 1-800-845-6135, (785-4256 in S.C.).

The Hilton Head Company is the island's four star property developer.

THE HILTON HEAD COMPANY
We Treasure The Island.℠

"This advertisement is not an offer to sell to, nor a solicitation of an offer to buy from, any resident of the states of California, Maine, Ohio, New Hampshire, New Jersey, New York Rhode Island, West Virginia or any other state where prohibited by law as this property is not registered under the laws of those states. Sales by Hilton Head Company Realty" "Edwin W. Spengeman Broker-In-Charge



Coming Next—in August



PASCAL HINOUS

Architectural Digest Visits: DIEGO GIACOMETTI at his Montparnasse home and atelier reflecting a life steeped in creativity.

INTERIOR DESIGNS

The classic beauty of *Castletown Cox*, a gracious 18th-century mansion in Ireland.

Joseph Paul D'Urso plays contemporary clarity against the traditional backdrop of a 1911 Southampton home.

Vintage architectural detailing gives impetus to Ron Newman's plan for his San Francisco condominium.

On the French Riviera, a mood of quiet harmony intensifies the refined opulence of a design by Toni Facella Sensi.

David Laurance imbues his New York City penthouse apartment with the flavor of a country home.

ARCHITECTURAL DIGEST



DEREK FELL

Gardens:
Seven Pines, where flora and fauna are equally welcomed in an idyllic Pennsylvania farmland setting.

SPECIAL FEATURES

Historic Houses:
Time proves *Monticello* an enduring testament to the genius of Thomas Jefferson.

The Collectors:
The challenge of modern art embraced in Irène Gerassimov's Paris residence.

Architecture:
William H. Grover generates a sense of space within the compact confines of a home in Connecticut.

Art:
Marriage of form and color in modern painted sculpture.

Antiques:
The playful impulse — 18th- and 19th-century games.

AND MORE—







Sterling Silver Pattern Matching Service

STERLING AND SILVERPLATE

More than 2,000 Patterns in Stock

Active • Inactive • Obsolete

Replace lost or damaged pieces

Complete your starter set • Add serving pieces

UP TO 40-75% OFF SUGGESTED RETAIL PRICES

We have hundreds of sterling and silverplate flatware patterns in stock (2,366 patterns the day this ad was prepared)—active, inactive, and obsolete. Many cannot be bought in retail stores at any price. Get a single piece, a place setting, extra spoons—whatever you need. Save up to 40-75% on every piece.

EASY TO ORDER—DO IT NOW!

Just tell us the pattern name and manufacturer. We will send you a list of all the pieces in stock in your pattern and the price for each. We will put your name in our Silver Register and notify you when we have additional pieces you might want. 30-day return privilege on all silver you buy from Walter Drake Silver Exchange. If you are not sure of your pattern name, ask for one of our free combination sterling and silverplate catalogues of patterns.

SEND THE COUPON BELOW TODAY

We buy and sell silver every day, so our stock changes every day. The sooner you send the coupon, the sooner you will get the pieces you want. First come, first served. We keep our prices as low as we can, but inflation affects the price of silver, too. It probably costs less to get the silver you want now than it ever will again, so don't delay. Send coupon today—or for the fastest service, phone us right now.

VISA MasterCard

PHONE TOLL FREE
FOR MASTERCARD OR VISA ORDERS OR INFORMATION
1-800-525-9291
Colorado Residents call 1-800-332-3661

Walter Drake Silver Exchange

5937 Drake Building, Colorado Springs, CO 80940

WALTER DRAKE SILVER EXCHANGE
5937 Drake Building, Colorado Springs, CO 80940

Your Name _____

Address _____

City _____

State _____ Zip _____

I am interested in: ☐ Sterling ☐ Silverplate ☐ Buying ☐ Selling

Pattern Name _____

Pattern Manufacturer _____

☐ Send free combination Sterling and Silverplate Catalogue of Patterns.

A listing of the designers, architects and galleries featured in this issue

Pages 56–65:

J. Allen Murphy & Associates
Box Two
Old Westbury
New York 11568

Pages 66–73:

Kalef Alaton, ASID
Kalef Alaton et Cie
9002 Melrose Avenue
Los Angeles
California 90069
213/551-2630

Janet Polizzi, Inc.
8428 Melrose Place
Suite E
Los Angeles
California 90069
213/651-5177

Pages 74-79:

Artemis Group
15 Duke Street
London SW1
England
44-1-930-8733

Browse and Darby Ltd.
19 Cork Street
London W1
England
44-1-734-7984

Graham Gallery
1014 Madison Avenue
New York
New York 10021
212/535-5767

Hirschl & Adler Galleries, Inc.
21 East Seventieth Street
New York
New York 10021
212/535-8810

continued on page 172



THE LOOK OF Mitchell Designs

E HANDSCREENED WALLCOVERINGS AND FABRICS. AVAILABLE THROUGH INTERIOR DESIGNERS AND WALLCOVERING SHOPS AROUND THE WORLD. PLEASE SEND $1 FOR OUR
LOR BROCHURE WITH SAMPLES.
MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY, CA. 90230 •

TERN SHOWN • LA LUNA
FRAME • LA PARIS STUDIOS
FIXTURE AND TABLE • JANUS ET CIE ACCESSORIES • CLASS AND BRASS

RHA028BHC

"50 years ago, Halekulani was unique. Isn't it funny how history repeats itself!"



The new Halekulani is born, and with it the charm and hospitality of yesterday's Hawaii returns.

A grand old hotel has been preserved in its traditions, but has given way to far greater dimensions encompassing the refinements necessary to please the most impossible perfectionists.

From October '83, the new Halekulani will start to make history of its own, as a truly unique resort.

Halekulani

A REGENT® INTERNATIONAL RESORT

HONG KONG BANGKOK KUALA LUMPUR MANILA COLOMBO FIJI SYDNEY MELBOURNE HAWAII ALBUQUERQUE NEW YORK CHICAGO PUERTO RICO

HALEKULANI 808-923-2311, TELEX 8382 HALE HR; U.S.A. TOLL FREE 800-545-4000 OR YOUR TRAVEL AGENT.

A Harbour Community For Those Who Treasure Their Privacy.



Wexford Plantation encompasses 500 acres of prime property, marshland and water blended into a private, harbour-oriented residential community.

Beyond a unique inland harbour, a Willard Byrd championship golf course, and an elegant clubhouse that overlooks both, Wexford Plantation has an attraction that precious few spots on Hilton Head Island can offer. Privacy.

All the land and amenities of Wexford Plantation are for the exclusive use of property owners and their guests.

We'd like you to see Wexford Plantation. Call 785-5700 when you're on the Island. Or call toll free 1-800-845-7064 and we'll send you a brochure.

The Hilton Head Company is the island's four star property developers.

THE HILTON HEAD COMPANY
We Treasure The Island.℠

This advertisement is not an offer to sell or a solicitation of an offer to buy [illegible] resident of the states of California, Maine, Ohio, New Hampshire, New Jersey, New York, Rhode Island, West Virginia or any other state where prohibited by law or this property is not registered under the laws of those states. Please read the property report required by Federal law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. Salesman: Hilton Head Company, Realtor. Edwin W. Spengeman, Broker In Charge

READER'S DIRECTORY

continued from page 170

Kennedy Galleries
40 West Fifty-seventh Street
New York
New York 10019
212/541-9600

Pages 80–85:
Joseph Minton, ASID
Minton-Corley
3320 West Seventh Street
Fort Worth
Texas 76107
817/332-3111

Pages 86–93:
Donghia Associates, Inc.
315 East Sixty-second Street
New York
New York 10021
212/838-9100

Pages 108–115:
Diego Villaseñor & Associates
General Francisco Ramirez #11
Mexico D.F.
Mexico 11830
905/271-07-02

Pages 116–123:
Jay Spectre, ASID
225 East Fifty-seventh Street
New York
New York 10022
212/752-1727

Pages 124–127:
Hendrix/Allardyce
A Design Corporation
1310 North Sweetzer Avenue
Suite 404
Los Angeles
California 90069
213/654-2222

Pages 128–133:
Asprey & Co. Ltd.
165 New Bond Street
London W1
England
44-1-493-6767

continued on page 174



Bronze

J. Seward Johnson, Jr.

For brochure and information contact:
SCULPTURE PLACEMENT
P.O. Box 9709, Dept. AD-2 · Washington, D.C. 20016 · 202-362-9310
LIFESIZE FIGURES PRODUCED IN LIMITED EDITIONS OF SEVEN OR LESS



Kidder, Peabody & Co. INCORPORATED
Founded 1865
Members New York and American Stock Exchanges
—over 60 offices worldwide / Member SIPC—



READER'S DIRECTORY

continued from page 172

Philip Colleck of London Ltd.
122 East Fifty-seventh Street
New York
New York 10022
212/753-1544

L'Antiquaire Inc.
717 Madison Avenue
New York
New York 10021
212/751-1570

Edmund Löwe
Amalienstrasse 24
8000 Munich
West Germany
49-89-281709

Mallett & Son (Antiques) Ltd.
40 New Bond Street
London W1
England
44-1-499-7411

Bernard Steinitz
4, rue Drouot
75009 Paris
France
33-1-246-98-98

Frederick P. Victoria & Son, Inc.
154 East Fifty-fifth Street
New York
New York 10022
212/755-2549

Pages 134–137:
Stanley Tigerman, AIA
Stanley Tigerman & Associates
920 North Michigan Avenue
Chicago
Illinois 60611
312/642-3663

Martin H. Lescht, ASID
Martin H. Lescht & Associates
228 West Kinzie Street
Chicago
Illinois 60610
312/527-0115□

What your home could have in common with the Met, the Tate, and the Louvre.



George Tzannes' *Tower*, original lithograph. Signed limited edition of 150.



Wilbur Streech's *Sunlit Stream*, original serigraph. Signed limited edition of 250.



Krishna Reddy's *Clown Forming*, original etching. Signed limited edition of 100.



Charles F. Bofinger's *Thru the Breakers*, original serigraph. Signed limited edition of 275.

In your own home, you can exhibit original work by artists who are represented in the world's great museums and galleries.

Artists like Calder, Miró. Picasso. Friedlaender. Vasarely.

At the Original Print Collectors Group, we offer moderately priced limited edition prints by these and other well-known artists.

Our offerings include signed original etchings, engravings, lithographs, woodcuts, and silkscreen prints.,

Each print we offer is signed and numbered by the artist. Custom-framed. Accompanied by a certificate of authenticity and a full money-back guarantee.

And each print has been chosen not only for its beauty but for is investment value.

(Works by artists we offer tend to appreciate, sometimes as much as 30% in a single year. Perhaps that's why *The Wall Street Journal, Business Week, Money,* AP, *Barron's* and UPI have quoted us as an authority on investing in art.

For more information, send in the coupon. There's no obligation.

You'll find out about the special pleasure of owning original art, instead of just visiting it.



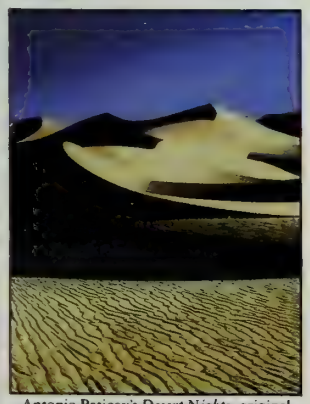
Ray Vinella's *Passing Storm, Taos, N.M.*, original serigraph. Signed limited edition of 300.



Virginie Manzano's *Estelle*, original lithograph. Signed limited edition of 350.



Fernando Torm's *Poppy*, original etching. Signed limited edition of 195.



Antonio Peticov's *Desert Nights*, original serigraph. Signed limited edition of 195.



Claude Gaveau's *Ombre et Lumière*, original lithograph. Signed limited edition of 175.

Visit our new gallery located at 215 Lexington Avenue, Mon–Fri, 9–5 PM. Telephone: 212-685-9400 Ext: 35

Original print collectors group, Ltd.

215 LEXINGTON AVE., DEPT. AD -35, NEW YORK 10016

PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME

(PLEASE PRINT)

ADDRESS

CITY ST ZIP

©1983 OPCG, LTD.



Karges

FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6517 EVANSVILLE, INDIANA 4771

Write Dept. AD for full-color Karges Sampler $4.

A SPECIAL SECTION FOR JULY
THE CALIFORNIA EDITION

Digest presents products and services especially for the California reader. In the pages that follow, Architec
the California reader. In the pages that follow, Architectural Digest presents products and services especiall
that follow, Architectural Digest presents products and services especially for the California reader. In the pa



"Free"

Bronze sailfish on green marble base. 16" h × 12" w. Limited to a numbered and signed edition. $1,950.

□

Phillip W. Zonne, artist. For information on this and other works, write:

Zonne Studio
22333 Pacific Coast Highway
Suite 101
Malibu, CA 90265

□

BLACK LACQUER!

...OR THIRTEEN OTHER COLORS



di domani

VISIT L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM ©198

5120 MELROSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY 9:30–6:00

ember FDIC © The Crocker Bank 1983



Through the years, we've responded.
And provided. That is our heritage.

Through the years, we've stood clearly
as one thing. A financial institution.
A bank. The Crocker Bank.

The Crocker Bank



ADIL BESIM

& Co., Inc.

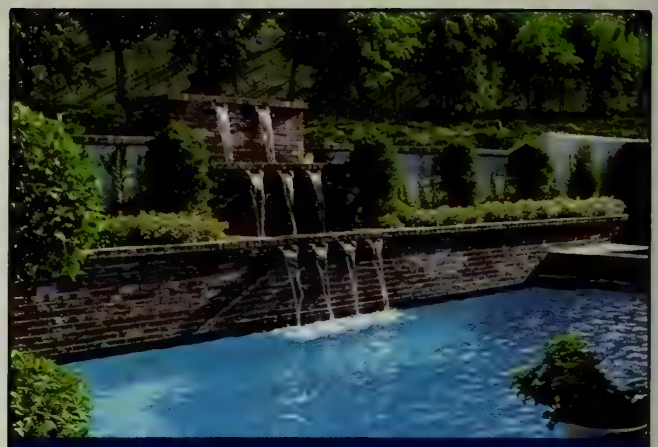
Oriental Rugs of Distinction to Grace Your Every Walkway

Sales • Purchases • Repairs • Appraisals

370 South Lake Avenue, Pasadena, California 91101

Vienna • Zurich • Innsbruck • Pasadena

(213) 795-7589 (213) 681-7031



Trimble/Pellam

CUSTOM POOLS, SPAS & LANDSCAPING

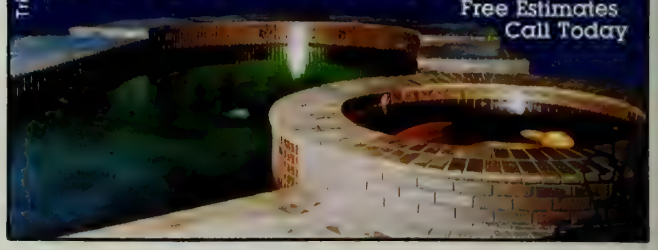
Designs by Larry G. Tison, A.S.L.A.

Built by Niagara Custom Pools, Inc.

SERVING ALL OF SOUTHERN CALIFORNIA

(714) 837-4353 (213) 241-9169

Free Estimates Call Today





Deborah L. Cline Oil on Canvas 20" x 24"

Margaret Holland Sargent

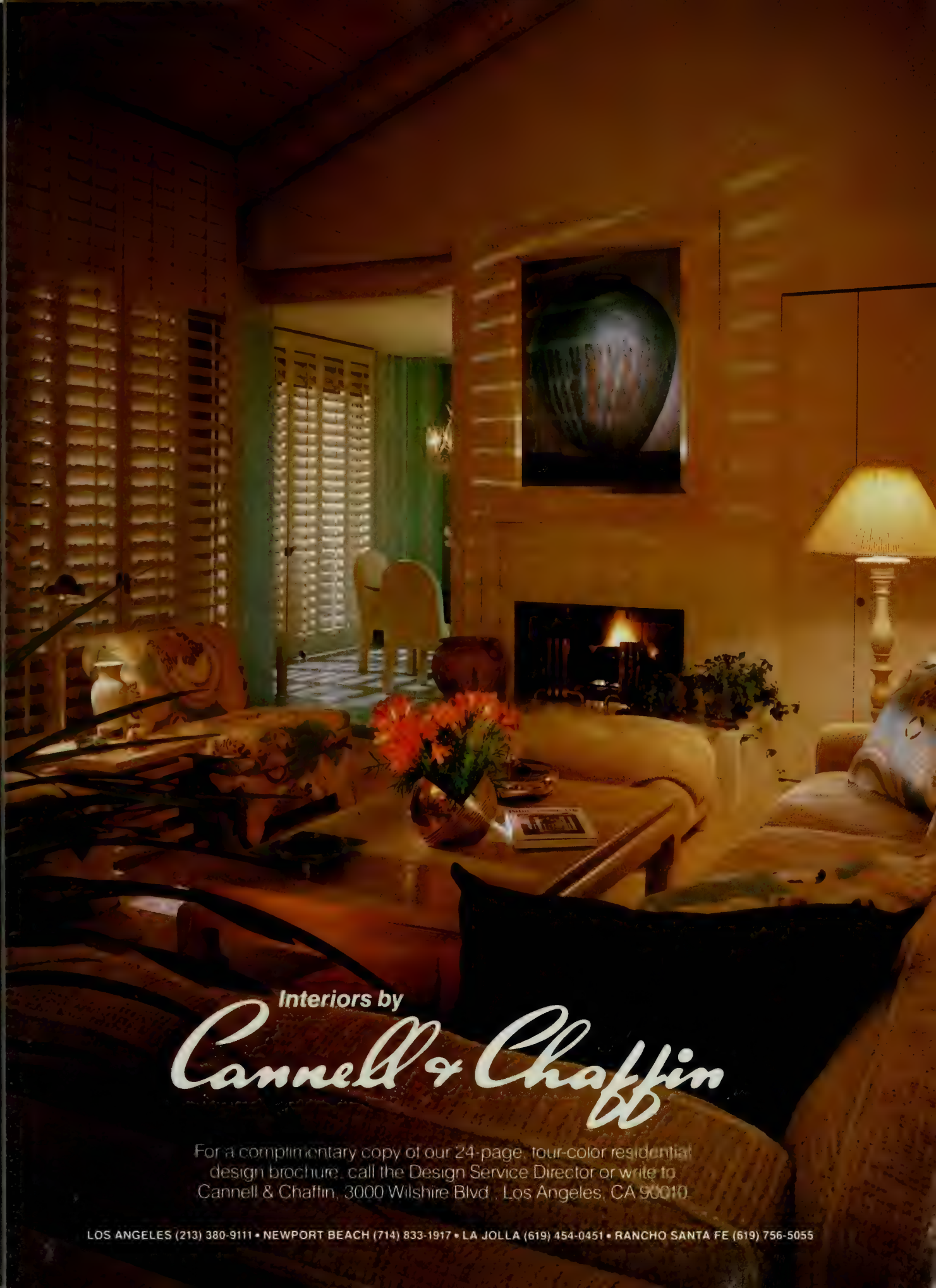
Featured in Southwest Art December 1982

PORTRAITS INTERNATIONAL

FOR FULL COLOR PORTFOLIO, REMIT $7

Cover artist American Artist April 1983

2750 Glendower Avenue, Los Angeles, California 90027 (213) 660-2214



For a complimentary copy of our 24-page, four-color residential design brochure, call the Design Service Director or write to Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, CA 90010.

LOS ANGELES (213) 380-9111 • NEWPORT BEACH (714) 833-1917 • LA JOLLA (619) 454-0451 • RANCHO SANTA FE (619) 756-5055



Original painting by Andrew Wyeth

A PIECE OF WILLIAMS' WORLD

One-of-a-kind country antiques

Pine Irish dresser circa 1840

Williams Antiques

BRENTWOOD
13044 San Vicente Blvd.
Los Angeles, CA 90049
393-7261

BY APPOINTMENT
1714 Euclid St.
Santa Monica, CA 90404
450-2550

The best shopping, the best theaters, the best restaurants, the best galleries.

Our turf.

Four Seasons Clift Hotel
San Francisco

Geary at Taylor, near Union Square.
Reservations (415) 775-4700, 800-828-1188
(from N.Y. 800-462-1150), or your travel agent.



A look you'll love

Dramatically Beautiful! Designed, constructed, finished and installed by expert craftsmen... from Sherwood, of course. Sherwood is family owned and operated.

Sherwood custom designs shutters for any area in your home or office, from either solid oak with a selection of stains from light to dark; or from kiln dried Calif Sugar Pine with a wide selection of stains and paint colors.

Call today for a carefully measured in home free estimate and let our Sherwood representative show you some exciting samples of Sherwoods' craft. He will discuss the design best suited to your needs, width of louvers you prefer, 1-1/4" to 4-1/2", to create "A Look You'll Love."

Sherwood Shutter Corp.

3655 West McFadden, Santa Ana
(714) 771-0200 or **(213) 553-2676**

8380 Miramar Rd., Suite 200, San Diego
(619) 223-9480

out of area toll free **(800) 432-7137**

For the fine homes of the world.







poggenpohl

APTOS: The Ultimate Kitchen, Inc., 408-688-5276. LA JOLLA: Diefenbach, ag, 619-454-8888. LOS ALTOS: The Ultimate Kitchen by Poggenpohl, (JUNE, 1983).
OS ANGELES: La Cuisine 2000, 213-652-3472. NEWPORT BEACH/COSTA MESA: Concepts II, Ltd., 714-645-4080. SAN FRANCISCO: Landsberg & Associates, Inc., 415-864-5440.
SANTA BARBARA: The Studio/Kitchen, Bath & Tile, 805-965-0083.

To explore the possibilities of redefining the kitchen or bath as a lifestyle reflection, we invite you to send $5.50 for full color catalogs. Poggenpohl USA Corp., P.O. Box 10 AC2, Teaneck, New Jersey 07666. Poggenpohl cabinetry manufactured by Fr. Poggenpohl KG, West Germany. Est. 1892.

the Chicago Business trip

à la Ritz!



The business trip à la Ritz. The most gracious and professional environment Chicago has to offer. The Ritz-Carlton, 160 East Pearson, (312) 266-1000.

THE RITZ-CARLTON
CHICAGO
at Water Tower Place
A Four Seasons Hotel



Make your yard the mos elegant room in your hom

Transforming yards into imaginative and joyable outdoor living rooms has been business of A. Lee Shelbourne for nearly quarter of a century. And our experien shows both in awards for design excelle and in the increased home equity our desi have generated for our clients.

We design your yard from the ground We take a personal, professional approach every phase of our total outdoor living desig

Quality is our yardstick. Our business is t design. We work with your contractor recommend experienced contractors who t in stride difficult sites, engineering proble remodeling outdoor/indoor areas, adding s and updating older pool and garden sites

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourn
AND ASSOCIATE

6726 Reseda Boulevard, Suite 100
Reseda, CA 91335 (213) 501-5282
La Jolla (714) 454-3977
San Francisco (415) 986-3509

AVERY BOARDMAN LTD

MANUFACTURERS OF THE WORLD'S FINEST CUSTOM SOFAS AND SOFA BEDS



All Avery Boardman Sofas and Sofa Beds are Custom Built in
C.O.M. or Boardman Fabric at Our Los Angeles Factory. Catalogue on Request.

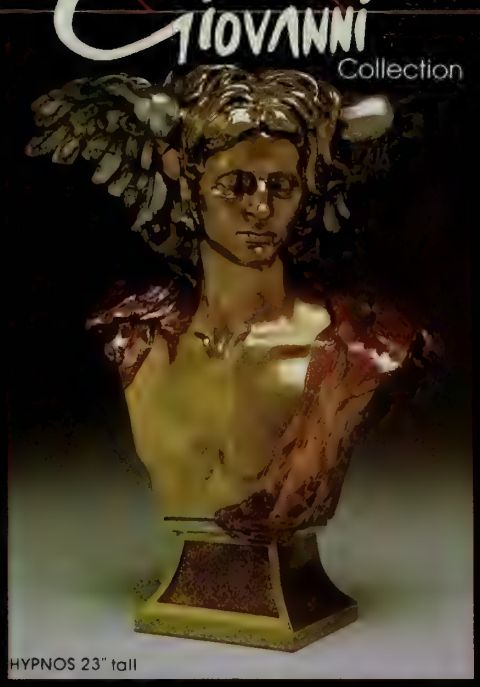
PACIFIC DESIGN CENTER

SHOWROOM 365 8687 MELROSE AVE.,
LOS ANGELES, CA 90069 213 659-1660

New York–Showrooms 4th Floor, D&D Building, 979 Third Ave., New York, New York 10022 212/688-6611

SHOWROOM HOURS: 9:30 to 5:00 Monday thru Friday. To the Trade Only.

Giovanni Collection



HYPNOS 23" tall



WOOD NYMPH

HIDE & SEEK 8" tall

BOY & A DOLPHIN



THE CALENDAR 19" diameter

"The greatest use of life is to spend it on something that will outlast it." **Giovanni Schoeman (1940-1980)**

The works of Giovanni Schoeman. Spectacular originals in multi-metals. Live with the mystery, the grace and the beauty of a piece from the Giovanni Collection.

Exclusive representation:
Giovanni Collection 828 Chapala St. Suite 205 Santa Barbara, CA 93101

Literature regarding the entire collection remit $7.00.

Hand Wrought Ironwork



VALLEY FORGEWORKS

...brings you traditional or contemporary hand-forged ironwork by expert craftsman Barry Berman. Custom design with complementary estimates provided statewide. Contractor's license #413330. Send for free brochure. 2491 South Refugio Road, Goleta, CA 93117. (805) 688-1501.



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY



FICKS REED®

The Most Famous Name In Rattan Furniture

4900 Charlemar Drive, Cincinnati, Ohio 45227

SHOWROOMS: COSTA MESA: Showplace South. DALLAS: C.J. Hall Associates. DENVER and SEATTLE: Decorators Walk. LOS ANGELES: Arthur C. Page and Associates; James Davis and Associates. SAN DIEGO: Buccola Showroom. SAN FRANCISCO: Chalfonte St. Giles, Inc. Also available at fine stores everywhere or through your interior designer.

Designed by John B. Wisner, F.A.S.I.D.

© Copyright, Ficks Reed Company, January 1983

Classic Ceilings

"The quality of yesteryear"

TIN CEILINGS FROM ORIGINAL 1898 DIES



This is the most extensive line of tin ceilings available. These panels are engineered with a flexibility that allows a custom layout for any shape room. Dozens of designs available from the simple, to panels with exquisite detail. Hand finished in antique copper, antique brass, pewter, or original tin finish. Send $3.00 for reprint of 1909 catalog featuring the complete Norman, Hi-Art, line and current prices to:

Classic Ceilings

166 Waverly Drive
Pasadena, CA 91105
(213) 796-5618

RENAISSANCE

Fine Antique Reproductions of 18th and 19th Century Furniture, Clocks & Accessories.



The Animated Musical Alarm Pocket Watch by Reuge of Sainte-Croix.

The Musical Carriage Clock by L'Epée of Sainte-Suzanne.

Please call or write for further information. Telephone orders are accepted on M.C., VISA, or American Express. Shipping is free.

1564 Copenhagen Drive
Solvang, California 93463

Open Every Day 10-5
(805) 688-6222

We Sell Investments You Can Live In.



Savor the special flavor of Cape Cod in this brand new Encino estate enhanced by exquisite craftsmanship and fine detailing. Thirty-eight foot ceilings highlight the entrance hall with hand-crafted parquet floors and a circular staircase. Five bedrooms, 7 baths, fireplaces of marble and river rock, four double ovens, gardens and a pool. (WH-071) $1,800,000 Jack Thomas 888-3603

Fred Sands® Real Estate and Financial Realtors Services with 20 Offices and Divisions



RICK PALLACK MUST BE HAVING A SALE.

SALE BEGINS WEDNESDAY JULY 6TH AT 10 AM

RICK PALLACK
FINEST MENSWEAR BELOW RETAIL

SHERMAN OAKS AVENUE SHERMAN OAKS 1 BLOCK WEST OF SEPULVEDA 1 BLOCK SOUTH OF VENTURA BLVD MON-FRI 11-8 SAT 10-5 SUN 11-5 213 789 7000

THERE'S A NEW WAY TO ENJOY THIS OFFICE



LEASE IT.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure. With our unique lease/purchase program you can have the distinction and prestige of a beautifully coordinated antique office setting for a small monthly charge.

We've acquired the largest and choicest collection of antique office furniture ever assembled. Over 5,000 hand picked museum quality pieces.

ANTIQUARIAN TRADERS

Our desk collection is unequalled: English partners, rolltops, secretaries, rare Wootons (as pictured), all superior examples of their type. Of course, we have everything else for your office: conference tables, leather couches, swivel chairs. Plus a magnificent residential selection.

All pieces are faultlessly restored in our own shop. Visit our showroom or block long warehouse today. Bring your decorator or use ours.

"...ure and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
San Francisco Showroom: 1133 Post Street, San Francisco, CA 94109, (415) 673-8118



A True Art Form...

It started with an idea and a setting of magnificent ocean and coastal vistas. From that initial vision, creative and talented minds developed the plans and designs. So evolved a true art form... where each custom homesite is totally unique with guidelines preserving architectural integrity and where extensive landscaping complements the natural beauty of the setting. Advanced surveillance systems augmented by roving patrols ensure optimal seclusion within this guard-gated community... and a full complement of private recreational amenities is provided.

Thus unveiled is this most sophisticated of environments for those who seek the distinction of placing their own signature upon the land... of creating their own custom home... San Diego Freeway to Avenida de la Estrella exit. East three-quarters of a mile to Sea Pointe Estates in San Clemente. Custom homesites priced From $150,000 to $400,000. Now open. Call (714) 752-0266 for further information. Prices effective as of deadline for this publication.

We could have called it utopia. South Coast Plaza.



1.


2.

3.


4.


5.

1. Deak-Perera 2. Scandia Down 3. Ducks & Co. 4. Joels
5. Grafton Street

Some people applaud Southern Californians for their lifestyle.
Others applaud them for where they can shop.

SOUTH COAST PLAZA

South Coast Plaza, South Coast Plaza, CA. 92626 (714) 546-6682.

Saks Fifth Avenue • Nordstrom • Bullock's • Sears • May Company • I.Magnin



CENTURY

FURNITURE OF DISTINCTION

Century presents Craftsbury, a collection of carefully detailed reproductions of furniture, faithfully adapted from 18th and early 19th century prototypes. The woods are oak, solids and oak, and walnut veneers in a choice of two finishes. The collection includes furniture for living, dining and bedrooms. To see it all, as well as other Century designs, send $3 to Century Furniture Co., P.O. Box 608, Dept. 13, Hickory, NC 28603.



Photo: Pesn

Waterford pours forth memories. It conjures up fantasies, evokes poetic imagery, provokes the creative spirit, celebrates life's mysteries. Blown by mouth & cut by hand with heart, Waterford® Crystal is a way to symbolize hope, to crystallize a dream, to bid adieu, to hail the seasons, to raise spirits, to diminish melancholy, to mark events, to start traditions, to end a day; it is a noble rite of passage. Born of the breath of man, Waterford is life's child.

ARCHITECTURAL DIGEST
1983 August

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

AUGUST 1983 $4.50



BURLINGAME
JUL 20 1983
LIBRARY





Henredon's Scene One collection mirrors the moment with contemporary sophistication. Bold as today and bright as tomorrow, these designs feature clean architectural lines, graceful curves and restrained control-beautifully articulated in wood, glass and brass. To explore these furnishings further, we invite you to send $3.00 for the Scene One catalog. Henredon, Dept. A83, Morganton, NC 28655.

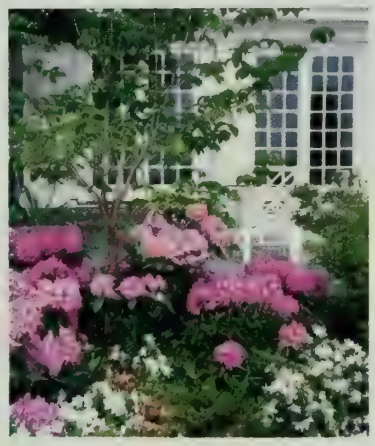


For those who value excellence. Henredon

TABLE OF CONTENTS

August 1983

ARCHITECTURAL DIGEST



COVER: The luxuriant garden beside the terrace at Seven Pines, the Pennsylvania home of Jerome F. Murray and Thomas Brookes Kyle. Photography by Derek Fell. See page 74.

12 **Letters from Readers**

16 **People Are the Issue**

24 **Guest Speaker**
John Canaday on
The State of the Arts

34 **Collector's Close-up**

128 **In the Showrooms**
Hasi Hester—
Focus on Florals

138 **Design Dialogue**
The World of Pierre Scapula

142 **Objects**
William Chidester—
The Designer's Choices

150 **Previews**

152 **Reader's Directory**

Copyright © 1983 Knapp Communications Corporation. All rights reserved in all countries Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*
Printed in the United States of America

INTERIOR DESIGN

38 **Magnificent Obsession**
The Baron and Baroness de Breffny Restore Their Irish Country Estate

46 **Spatial Harmonies**
Redefining the Interiors of a Southampton House
Interior Design by Joseph Paul D'Urso

54 **A Home on Nob Hill**
Designer's Appreciation for His Vintage Residence in San Francisco
Interior Design by Ron Newman

68 **Summer Villa in Cannes**
Neo-Classical Ambience on the French Riviera
Interior Design by Toni Facella Sensi

100 **Country Spirit**
Designer's Penthouse in New York City
Interior Design by David Laurance

ART AND ANTIQUES

62 **Antiques: Alluring Amusements**
Decorative Board and Table Games

108 **Art: Modern Painted Sculpture**
A Festive Range of Twentieth-Century Styles

SPECIAL FEATURES

74 **Gardens: At Seven Pines**
Peaceable Kingdom of Flora and Fauna in Pennsylvania

82 **The Collectors: Unfolding of a Modern Aesthetic**
Irène Gerassimov Expands upon Tradition in Her Paris Home

88 **Architecture: William H. Grover**
Connecticut

94 **Architectural Digest Visits: Diego Giacometti**
Paris

116 **Historic Houses: Thomas Jefferson's Monticello**
Virginia



HERITAGE
The Art of Fine Living

From the Connoisseur and Upholstery collections by Heritage.
For the name of the authorized dealer nearest you, call toll free 800-447-4700. In Alaska and Hawaii, call 800-447-0890.
An Authorized Drexel Heritage Dealer is your assurance of consistently fine quality and service. Shop only where the registered emblem is displayed.
Drexel and Heritage—the most respected names in furniture.

© 1983 Drexel Heritage Furnishings Inc.



"It has to be Van Luit."

The artistic brilliance is unmistakable. For only Van Luit could interpret ancient Coptic designs in a way so eminently suited to contemporary elegance.

With "Constantine," shown here, you have a choice of 4 color combinations, and companion patterns. You will find it in the "Kismet" collection—Van Luit's latest.

Albert Van Luit & Co.

WALLCOVERINGS & FABRICS
4000 Chevy Chase Drive,
Los Angeles, CA 90039

ARCHITECTURAL DIGEST®

VOLUME FORTY/NUMBER EIGHT

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, California 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $54. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence, for faster service. Please allow 8 weeks for a change of address. New subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Direct nonsubscription correspondence to editorial office.

SELECTED ISSUES:
Back issues, collectors' issues and bound editions of Architectural Digest may be obtained by writing A.D. Selections, Dept. AM83, 8460 Higuera St., Culver City, CA 90230, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 7 A.M. - 7 P.M., Sat. 7 A.M. - 1 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through Oct. 31, 1983): back issues, $6 ea.; collectors' issues, $10 ea.; bound editions, 1981, 2 vol./$70; 1980, 2 vol./$80; 1979, 2 vol./$90.

ADVERTISING OFFICES AND REPRESENTATIVES:
West:
5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740
731 Sansome Street, San Francisco, California 94111, 415/781-1888
East:
680 Fifth Avenue, New York, New York 10019, 212/765-6250
Midwest:
303 E. Wacker Drive, Chicago, Illinois 60601, 312/861-0177
Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, Michigan 48075, 313/352-8333
South:
G. Carbonara & Co., 1240 Johnson Ferry Place, Marietta, Georgia 30067, 404/973-1977
New England:
Thomas Jackson, P.O. Box 194, Rowayton, Connecticut 06853, 203/838-3501
Canada:
The Fenn Company, 148 King Sideroad, King, Ontario L0G 1K0, 416/833-6200
Mexico:
Inter/Rep, Pedro Moreno 1250 Desp. 26, Guadalajara, Jalisco, 26-00-41
United Kingdom:
Christopher Warburton and Associates, ½ Rutland Gardens, London SW7, England, 01-584-6588.

Second class postage paid at Los Angeles, California and additional mailing offices.
POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80302.



For contemporary furniture, handmade and collectable, visit a McGuire showroom. For a 36-page, full-color booklet, send $3.00 to McGuire, Dept. AD8-83, 38 Hotaling, Jackson Square, San Francisco, CA 94111.

Other showrooms: Los Angeles, New York, Chicago, Boston, Miami, Atlanta, Dallas, Seattle, Portland, Denver, High Point, Washington, D.C. International: Belgium, Canada, France, Italy, Great Britain, Greece, Switzerland, West Germany.

McGUIRE



ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
MANAGING EDITOR: **Barbara L. Dixon**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ASSOCIATE EDITORS:
Don G. Erickson (ART AND ANTIQUES FEATURES)
Lyle V. Bayle, Christina Dimitroff
Joanne Jaffe, Gayle Moss Rosenberg
ASSOCIATE MANAGING EDITOR:
Nancy J. Odegard
SENIOR GRAPHICS ASSOCIATE:
Nancy T. Sheinbein
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF:
Beverly Perkins
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
ASSISTANT EDITORS:
Kimberly De Roever, Alison Dockray
Ann A. Johnson, Elizabeth McMillian
Michelle D. Vaughen
ADMINISTRATIVE ASSISTANT: **John H. Staley III**
EDITORIAL ASSISTANTS:
Martha Collett (NEW YORK)
Gina Crespel, Catherine A. Richardson
Peggy Smith, Grace P. Terzian
GRAPHICS ASSOCIATES:
Debra S. Bond, Gayle Hodgkins
Karen Miller
GRAPHICS ASSISTANTS:
Rochelle Branch, James G. Huntington
CONSULTANTS:
John Lincoln (ANTIQUES)
Constance W. Glenn, Aimée Brown Price
Gerald M. Ackerman (ART)
William Ezelle Jones (DECORATIVE ARTS)
Robert E. Fisher (ASIAN ART)
EDITOR-AT-LARGE: **Valentine Lawford**
INTERNATIONAL CORRESPONDENTS:
LONDON: **Derry Moore, Elizabeth Dickson**
Elizabeth Lambert, Serena Barrow
MADRID: **Luis Escobar**; PARIS: **Pascal Hinous**
ROME: **Robert Emmett Bright**
DUBLIN: **Brian de Breffny**
MUNICH: **Margaret A. Kelley**

ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTORS:
R. Jeffrey Petersen (EASTERN)
Frank C. Nieman (MIDWESTERN)
Betty M. Bartol (WESTERN)

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT : **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS:
Everett T. Alcan (PLANNING)
Rosalie Bruno (NEW VENTURE DEVELOPMENT)
Betsy Wood Knapp (MIS ELECTRONIC MEDIA)
Harry Myers (MAGAZINE GROUP PUBLISHER)
Paige Rense (EDITORIAL)
L. James Wade, Jr. (FINANCE)
VICE-PRESIDENTS:
Patrick R. Casey (PRODUCTION)
Jan Edwards (CIRCULATION)
Anthony P. Iacono (MANUFACTURING)
Hal Jaffe (CONTROLLER)
Philip Kaplan (INTERNATIONAL)
George H. Oestreich, Jr. (PUBLISHER/ INTERNATIONAL EDITIONS)

A most extraordinary way to
improve your self-image.



NEWEL.

The largest and most extraordinary
antique resource in the world.

Newel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the tra



Knebworth House



Penshurst Place

FURNITURE TREASURES OF ENGLAND AND SCOTLAND
BAKER
STATELY HOMES
SELECTED BY SIR HUMPHREY WAKEFIELD

Baker Furniture presents Treasures of Stately Homes of England and Scotland.

Exacting reproductions of superb antiques, each piece the prized treasure of a nobleman and still housed in a great Stately Home. The collection of 33 pieces is selected by international antiques authority Sir Humphrey Wakefield, Bt., to be reproduced with the skill of Baker's finest craftsmen.

Following are representative examples of this important Baker Furniture Collection.

A. *An Adam half-round satinwood and inlaid folding card table. English c: 1775. Provenance: The Right Honourable The Earl of Mexborough, Methley Park—Yorkshire, England.*

B. *A magnificent Chinese Chippendale display cabinet. English c: 1760. Provenance: The Right Honourable Viscount DeL'Isle V.C., K.G., Penshurst Place—Kent, England.*

C. *A Regency mahogany 2-pedestal dining table with satinwood and ebonized borders. English c: 1815. Provenance: The Honourable David Lytton-Cobbold, Knebworth House—Hertfordshire, England.*

D. *A fine George I walnut low chest. English c: 1720. Provenance: The Right Honourable The Lord Middleton, M.C., Wollaton Hall and Birdsall House—Yorkshire, England.*

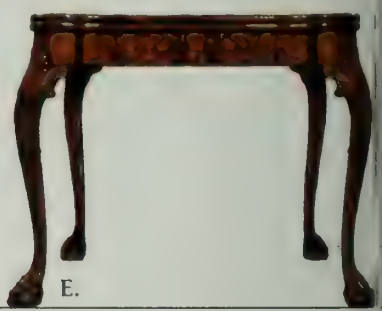
E. *A George I burl walnut concertina action folding card table. English c: 1720. Provenance: His Grace The Duke of Roxburghe, Floors Castle—Roxburghshire, Scotland.*

F. *A George III Oriental lacquer cabinet on a Chinese Chippendale stand. English c: 1760. Provenance: The Right Honourable The Earl of St. Germans, Port Eliot—Cornwall, England.*

G. *A fine Adam laurel satin-*



B.



E.

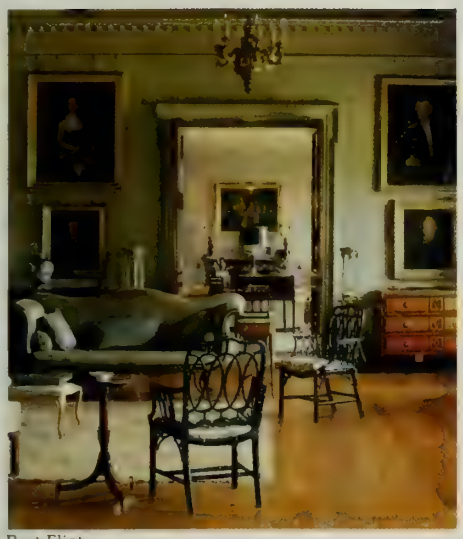


A.



C.





Port Eliot



Lennoxlove Castle

wood and inlaid occasional table. Scottish c: 1780. Provenance: His Grace The Duke of Hamilton, Hamilton Palace and Lennoxlove Castle — East Lothian, Scotland.

You are invited to send $7.50 for the Stately Homes of England and Scotland Collection catalogue to Baker Furniture, Dept. 188, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.



F.



G.





D.

Distinguished manufacturer and distributor of fine furniture with showrooms in:

Washington D.C.
The Design Center
300 D Street SW
Washington D.C. 20024
(202) 488-4700

Atlanta
Atlanta Decorative Arts Center
351 Peachtree Hills Avenue N.E.
Atlanta, Georgia 30305
(404) 266-0501

Chicago
6-187 The Merchandise Mart
Chicago, Illinois 60654
(312) 337-7144

Cleveland
Ohio Design Centre
23533 Mercantile Road
Beachwood, Ohio 44122
(216) 831-6400

Dallas
Dallas Decorative Center
150 Decorative Center
Dallas, Texas 75207
(214) 741-2586

High Point
319 North Hamilton Street
High Point, North Carolina 27260
(919) 885-0186

Houston
Houston Decorative Center
5120 Woodway Drive
Houston, Texas 77056
(713) 627-3235

Los Angeles
Pacific Design Center
8687 Melrose Avenue
Los Angeles, California 90069
(213) 652-7252

Miami
7321 N.E. 2nd Avenue
Miami, Florida 33138
(305) 757-4565

New York
The New York Design Center
200 Lexington Avenue
New York, New York 10016
(212) 599-4300

Philadelphia
The Marketplace
2400 Market Street
Philadelphia, Pennsylvania 19103
(215) 567-3206

San Francisco
848 Battery Street
San Francisco, California 94111
(415) 433-5700

Troy
The Design Center
1700 Stutz Drive
Troy, Michigan 48084
(313) 649-6730

London
26 King Street, Covent Garden
London, W.C.2, United Kingdom
01-379 6366

Baker Knapp & Tubbs

A North American Philips Company



Brunschwig & Fils, Inc.

410 East 62nd Street • New York, N.Y. 10021 • Through designers and fine stores.

SAMARKAND: cotton & linen print.

BEAUTIFUL ENOUGH TO BE CALLED ARTISTIC

Fine enough to be called Artistic Brass. Contemporary and traditional collections of bath fittings in a selection of decorative metal finishes. All with complementary accessories. Fine art design and superior quality for today's luxury baths.













ARTISTIC BRASS

A Division of Norris-NI Industries, Inc. 4100 Ardmore Avenue, South Gate, California 90280 213/564-1100

Available through your Interior Designer or Better Showrooms.

For complete catalog and nearest Artistic Brass showroom, send $5.00 to Department 90.

COMING SOON, THE BEAUTIFUL



CHRISTMAS BOOK

RESERVE YOUR COPY TODAY.

Surprises and pleasures to welcome the holiday season. Our annual celebration of fashion, decorations and amenities for your home—many exclusively ours—selected just for you. Send 3.00 and this coupon today to reserve your copy.

☐ Please send me the Lord & Taylor 1983 Christmas Book by return mail. Enclosed is my check or money order for 3.00. (Do not send cash, please.)

Lord & Taylor
Mail Order Department
Box 119 Midtown Station
New York, N.Y. 10018

Name_____

Address_____

Apt._____

City_____

State_____ Zip_____

☐ Please include an application for Lord & Taylor charge accoun

AD 83

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Architectural Digest is clearly a superb resource for those of us whose best years and greatest opportunities still lie ahead. The artistry, insights and ideas you bring each month enhance my life tremendously. I wish to thank you for the enrichment you have unknowingly bestowed upon me.

Morgan Miles Craft
Los Angeles, California

How adequately my eleven-year-old son expressed my thoughts about the entrance featured on your April cover, when he stated, "Man, what a fancy bathroom!" I, too, had wondered if those steps led to a sunken tub.

Priscilla Sammann
Plainview, Texas

Congratulations on an outstanding April issue—one of your best! I particularly enjoyed your cover story on the 1920s duplex designed by Robert Stern. A beautifully done blend of the classical and the abstract.

Dorene Westwood
Atlanta, Georgia

Your April issue is as delightful as the others, but I can't help pointing out an oversight in the "Guest Speaker" piece by Michael Graves. In the article, you fail to mention one of Graves's current and probably most controversial projects—the Humana Tower, now slowly rising twenty-seven stories above the streets of downtown Louisville. His design, chosen out of a competition with three other world-renowned architects, has set off widespread debate in our city, and I find it hard to believe you missed this aspect in your article. Personally, I'll wait and see about the tower. Mr. Graves has said it is a building that will "grow on you. Just give it time." A lot of people in Louisville are hoping he's right.

Douglas Proffitt
Louisville, Kentucky

I found Mr. Graves's comments ("Guest Speaker," April 1983) to be a breath of fresh air. In this age of myopic architecto-babble such as "open space" and "work stations," it is refreshing to see a concern for more human needs like privacy and personal choice in the design of both our living and work environments. After spending many dreary years working in so-called modern open-space designs, I can only hope Mr. Graves represents a new wave in architectural thinking—a thinking which recognizes that personal and professional growth can best be fostered in an environment that protects contemplation, rather than destroys it.

Edward J. Gac
Boulder, Colorado

I especially enjoy the light colors displayed in the homes you've been featuring lately. May we also see more on those beautiful Malibu homes? What a delight for "home travelers"!

Dolores Stout
Linglestown, Pennsylvania

I am writing in reference to a mistake in an article on David Hockney in your April issue. I was very pleased to discover that a painting of mine, *David's Deck* (1981), is reproduced on page 126. However, it is wrongly attributed to Mr. Hockney.

Philip Tarlow
New York City

After seven years of being a devoted subscriber to *Architectural Digest*, I feel it is time to express my complete enjoyment of your magazine. It is with pleasure each month that I first scan its contents, and then start at the beginning for serious reading. For those of us who enjoy all that it offers, please continue to create this treasure of beauty and inspiration.

Diane C. Moon
Winter Park, Florida



BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO · PARIS

Little Prints Charming

Vol. III



The charm of chil[illegible]s re-created here with Julia, one of 29 different des[illegible]7 colorways, many with correlated 48" wide fa[illegible] There are also 28 borders that add to the design p[illegible]tiful collection. In addition to its en[illegible]ng charms, the Little Prints Charming collection is [illegible]ly childproof. It's scrubbable vinyl coated, pre-pasted [illegible]trimmed and strippable. Warner's Little Prints Charming, Volume III is available now through interior designers and decorating de[illegible]nents of fine stores.

The Warner Company, 108 South Des[illegible] Chicago, IL 60606. Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654.

Julia

All the elegant things happening to walls are by

Warner

Wallcoverings & Fabrics



MONTECARLO MODULAR SERIES / DESIGN S. PARRAVICINI

THE PACE COLLECTION INC./ 321 EAST 62 STREET, NEW YORK N.Y. 10021 / (212) 838-0331

CHICAGO · LOS ANGELES · MIAMI · DALLAS · ATLANTA · WASHINGTON, D.C. · DENVER · BOSTON · SAN FRANCISCO

In our "Architectural Digest Visits" feature, when we encounter someone who is especially articulate, the visit is particularly rewarding. Some homes, too, are more articulate than others; they can "say" charming, outrageous, delightful things about the people who live there.

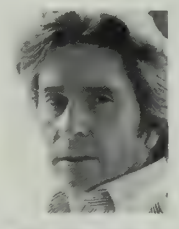
A home may be "a nest," as Giorgio Armani called his Tuscany villa; "a gemütlich atmosphere that makes good talk easy," as Al Hirschfeld said of his Manhattan home and studio; or "romantic and inspiring," as Princess Galitzine described her Rome apartment. This month we visit Diego Giacometti, who, as our writer Charlotte Aillaud says, "has made no attempt at 'decoration.' The effect is simply that of a life unfolding among a haphazard clutter of useful objects and works of art." It is precisely this sense of "a life unfolding" that makes a visit memorable.


SKRABNESKI

Paige Rense
Editor-in-Chief

Magnificent Obsession

In the spring of 1982, the baron de Breffny first wrote to us about his home in Ireland. Several months later he and the baroness visited in Los Angeles—and this month's feature on their residence, *Castletown Cox*, is one happy outcome of that meeting. Another is that the baron is now an international correspondent for *Architectural Digest*, based in Dublin. Just how much he loves Irish buildings and the Irish countryside is reflected in the titles of his books—*The Houses of Ireland, The Churches and Abbeys of Ireland, Castles of Ireland,* and *The Land of Ireland.* *See page 38.*





The Baron de Breffny
The Baroness de Breffny



Ron Newman

Spatial Harmonies

We have shown Joe D'Urso's work a number of times, and seen together, these features reveal some significant changes in his direction. In our July/August 1973 issue, a converted Long Island barn made an impact for its simplicity and clarity. So did the suburban New York house we showed the following year. Next came a Manhattan apartment, which, in the sympathetic treatment of period moldings, anticipated the house that appears in this issue. Mr. D'Urso is currently at work designing the public spaces for one of the two new International Design Center buildings in New York City. *See page 46.*



Joseph Paul D'Urso


ROBERT EMMETT BRIGHT

Toni Facella Sensi

A Home on Nob Hill

Thoughtful, introspective and refreshing in his love for designing interiors, Ron Newman says, "After seven years, I consider myself to be at day one." He frequently refers to fashion design as a source of inspiration. "Like interiors, it involves line, quality, pattern, draping. I recently draped a table in wool gabardine because I like the way gabardine hangs as a man's suit," he says. "And it was through fashion that I first got the feel of how gray flannel would work on a sofa." This is the second of Mr. Newman's Nob Hill residences to appear in these pages. We showed the first in March 1981. *See page 54.*

Summer Villa in Cannes

Architect and designer Toni Facella Sensi's aesthetic partakes of the architectural characteristics of Rome—cool classical perspectives, stalwart proportions and a generous use of marble. Though he normally works from his studio off the via Condotti, he has built and designed homes all over Europe and in the Americas. When working outside Italy he likes to adapt elements of local design to his basic style. In this month's feature of a residence near Cannes, his classical approach is fully in harmony with the landscape of sea, sky and a park of Mediterranean pines. *See page 68.*

continued on page 20



HOLD ON TIGHT. YOU'RE ABOUT TO TAKE CHARGE OF THE NEW CORVETTE.


CORVETTE





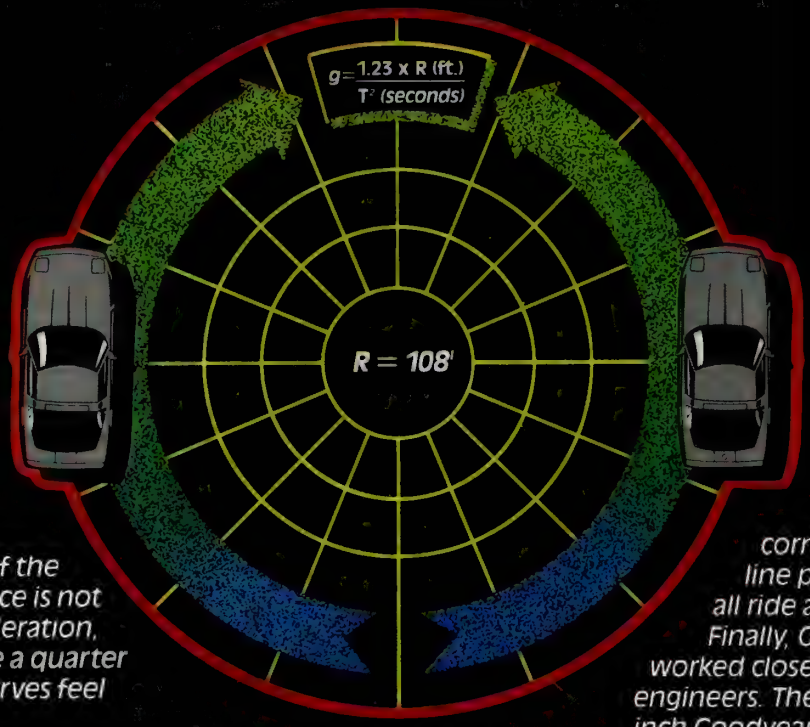
Car and Driver calls it



©Porsche-Audi N.A. 1982

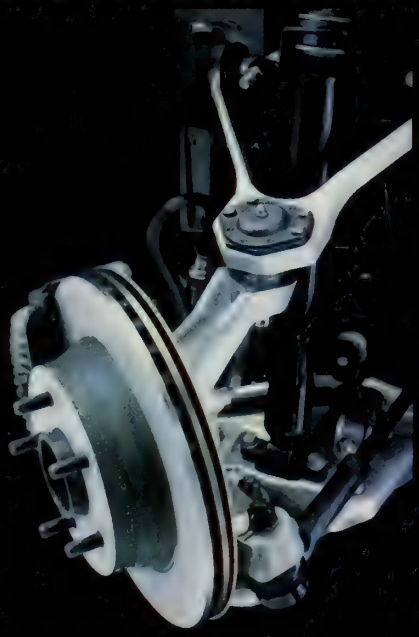
"The most advanced production car on the planet."

THE NEW CORVETTE HAS GONE BEYOND THE .90g BARRIER.



The new measure of the Corvette's performance is not just straight-line acceleration, but an ability to make a quarter mile of tangled-up curves feel like a straight line.

Lateral acceleration is a critical test of this kind of performance.



And with the available Z51 Performance Handling Package, Corvettes were reaching lateral forces of .95g's in tests on GM's skidpad. This is a remarkable achievement for a car designed for grand touring.

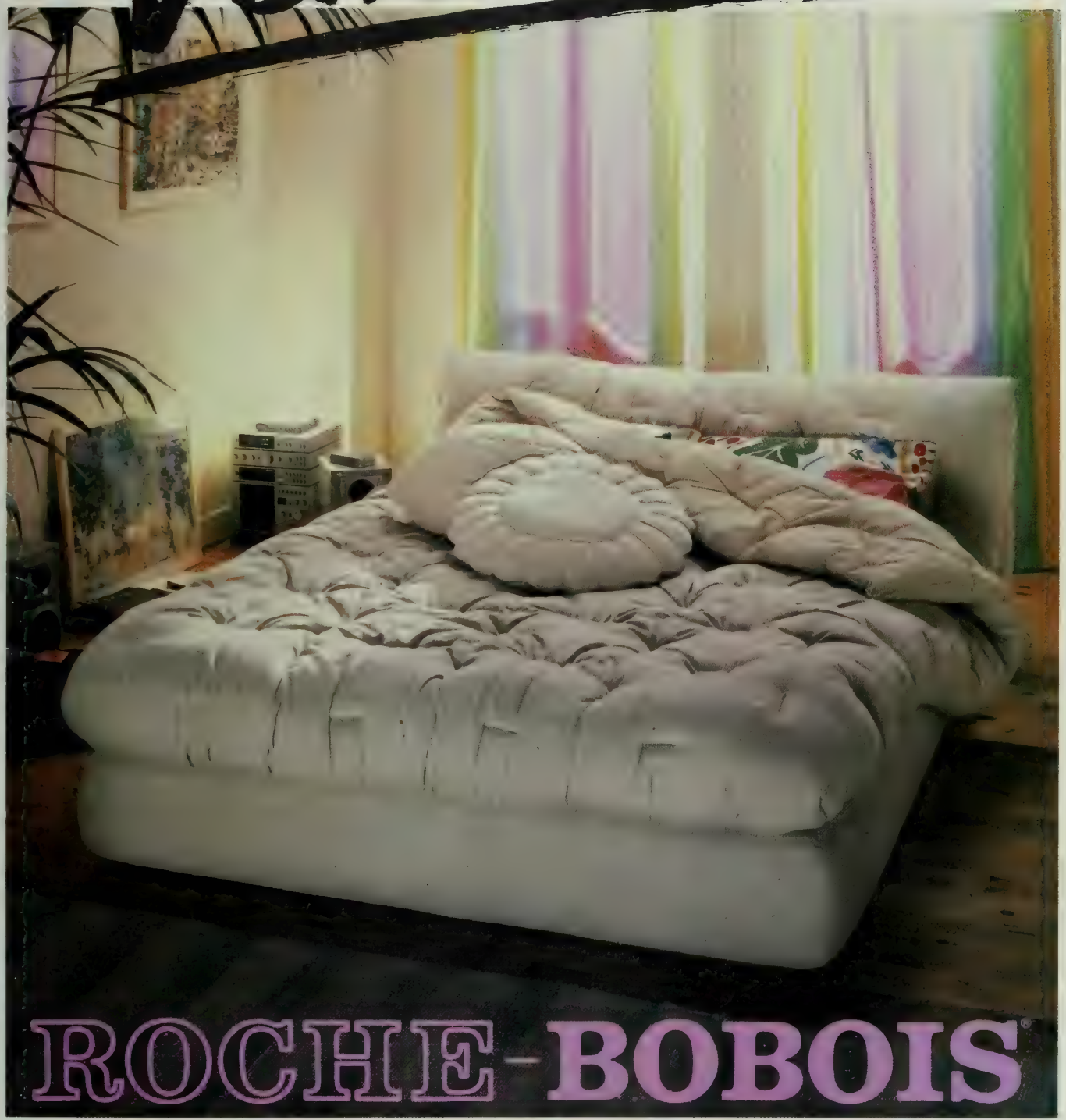
The suspension technology that gives the new Corvette the agility of an Olympic gymnast, features a single, fiberglass mono-leaf spring in front in lieu of the traditional coils. You've also got forged aluminum arms and knuckles, stabilizer bars and telescoping shocks working for you.



Balance is also key to creating a vehicle capable of producing a high level of all-around high performance. And the new Corvette has achieved a 51.49 weight distribution. This means virtually an equal amount of weight is displaced on all four wheels, resulting in remarkable braking, acceleration, cornering, straight-line performance, overall ride and comfort.

Finally, Goodyear has worked closely with Chevrolet engineers. The result is the 16-inch Goodyear Eagle VR50, available with the Special Wheels and Tires Package or the Z51 Performance Handling Package. It's a unidirectional tire modeled after Goodyear's Formula One rain tire found on race courses around the world. So impressive is this new technology that, once mounted, there's a specifically engineered tire for each corner for a new kind of performance.

Versatile!



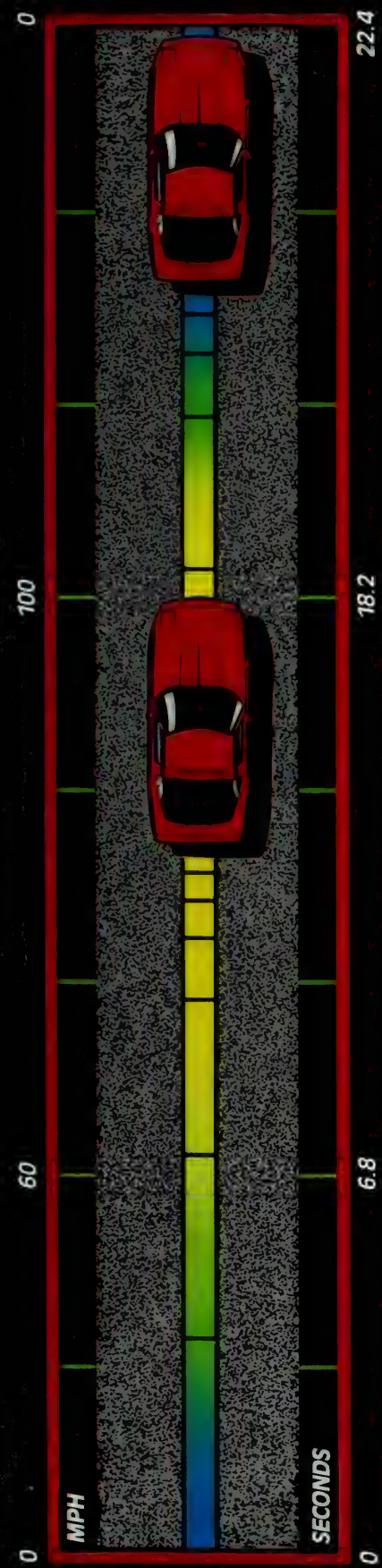
©Roche-Bobois U.S.A. 1983

As versatile as any bed we've seen, our divine divan easily doubles as a sofa of sorts. Perfect for just lounging around, night or day. For our complete catalog, please send a $6 check or money order to:
Roche-Bobois (Dept. IB-1) 200 Madison Ave., N.Y.C. 10016

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Dallas • Denver • Houston • LaJolla • Miami
Minneapolis • Montreal • Palm Beach • Paramus • Phildelphia • Phoenix • Quebec • Roslyn Heights • San Frandisco • Scarsdale • Scottsdale
Toronto • Vancouver BC • Washington DC • Westport • Winnetka • Winnepeg...Paris • London • Brussels • Geneva



THE NEW CORVETTE HAS THE POWER TO CONDENSE TIME.



Now that all the skeptics have been silenced, we can get down to business. The most important piece of business concerning the new Corvette. Performance. And in tests on GM's proving grounds, conducted by professional drivers, the new Corvette performs beautifully.

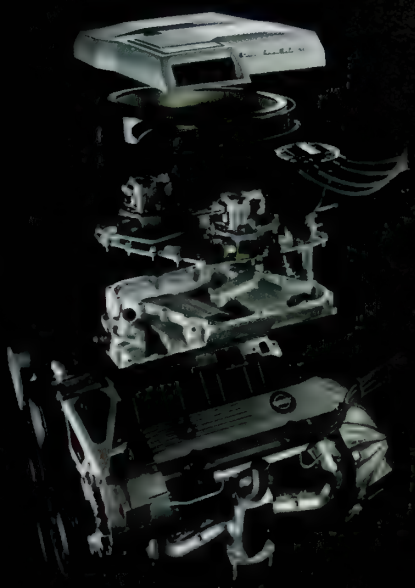
As performance machines go, the new Corvette goes fast. Very fast. With the Z51 Performance Handling Package and automatic transmission, the new Corvette can go from 0 to 60 in a blistering 6.8 seconds on the test track.

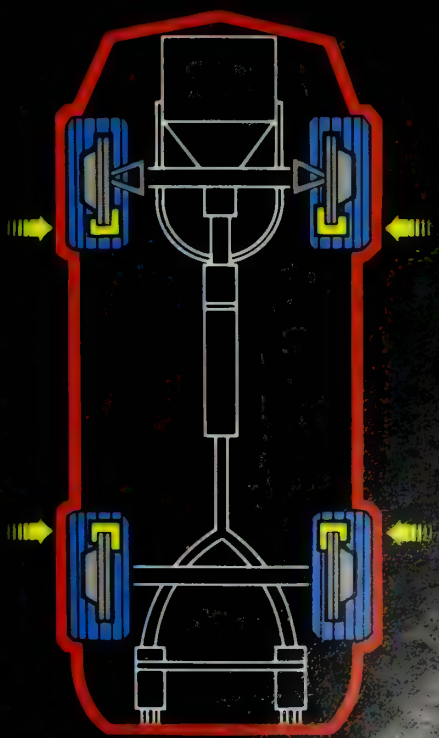
The muscle behind this motion is a voluptuous 5.7 Liter 350 CID twin-throttle-body, Cross-Fire Injection V8. It's an exclusive version of the renowned small-block V8.

To get all this power to the road, there's a 4-speed automatic transmission with overdrive. And available as a no-cost option is a revolutionary new 4-speed manual transmission with computer-controlled overdrive in its top three gears (interim availability). In effect, this performance innovation provides you with seven forward speeds.

The potent power team with automatic transmission, together with the optional 3.31 performance axle (interim availability), has given the Z51-equipped Corvette a top speed of 142 MPH on the test track.

And because a car that goes this fast must also stop fast, the Girlock brake system has been introduced to the new Corvette. These high-performance brakes have 11½" discs and a low-drag, aluminum caliper design for reduced weight and remarkable vehicle dynamics. In the hands of a professional driver on the test track, the new Corvette can go from 0 to 100 MPH and back to 0 again in 22.4 seconds!





The Girlock 4-wheel disc brake system was developed exclusively for the new Corvette.



SOME QUICK FACTS ON THE NEW CORVETTE.

ENGINE

- Cross-Fire Injection V8 Engine...5.7 Liter (350 Cu. In.)
- Block...Cast Iron Alloy
- Pistons...Forged Aluminum
- Camshaft...Cast Iron Alloy
- Bore...4.00"; Stroke...3.48"
- Horsepower...205 Net @ 4300 RPM
- Torque...290 ft.-lb. @ 2800 RPM

TRANSMISSIONS

- 4-speed manual with computer-controlled overdrive 2nd, 3rd, and 4th gears (interim availability).

Ratios:

1ST	2.88:1
2ND	1.91:1
3RD	1.33:1
4TH	1.00:1
O.D.	0.67:1

- 4-speed automatic with overdrive and high-stall torque converter.

Ratios:

1ST	3.06:1
2ND	1.63:1
3RD	1.00:1
4TH	0.70:1

- Axle ratio–automatic or manual.

Standard	3.07:1
Optional	3.31:1

DIMENSIONS AND WEIGHTS

Exterior

Width:	
Front tread	59.6"
Rear tread	60.4"
Overall body	71.0"
Length:	
Wheelbase	96.2"
Overall body	176.5"
Height:	
Total vehicle	46.7"
Min. ground clearance	5.0"

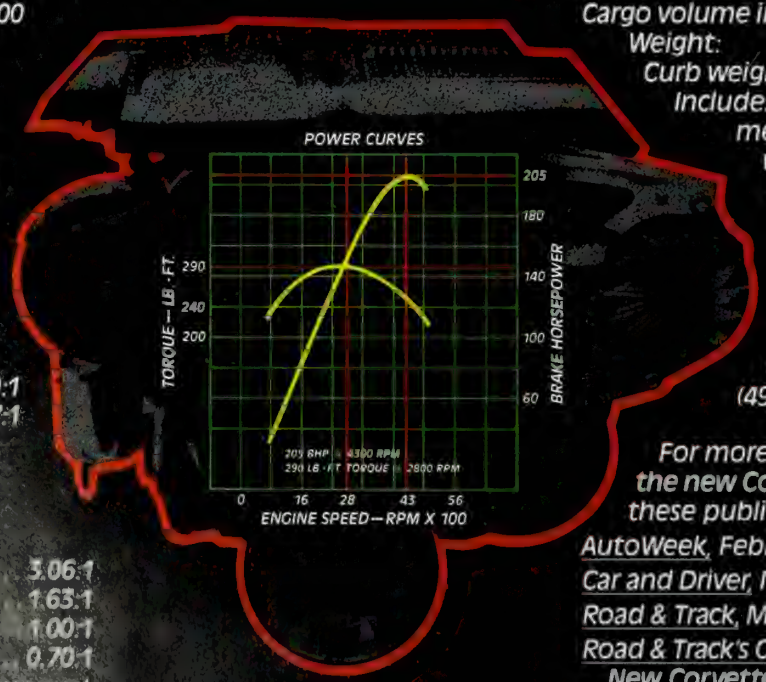
Interior

Head room	36.4"
Leg room	42.6"
Shoulder room	54.0"
Hip room	49.3"
Cargo volume index	17.9 cu. ft.

Weight:

Curb weight . . 3,192 pounds
Includes standard equipment as designed with oils, lube, coolant, and 20-gallon full fuel capacity.

Distribution:
Front–1,630 lbs. (51%)
Rear–1,562 lbs. (49%)



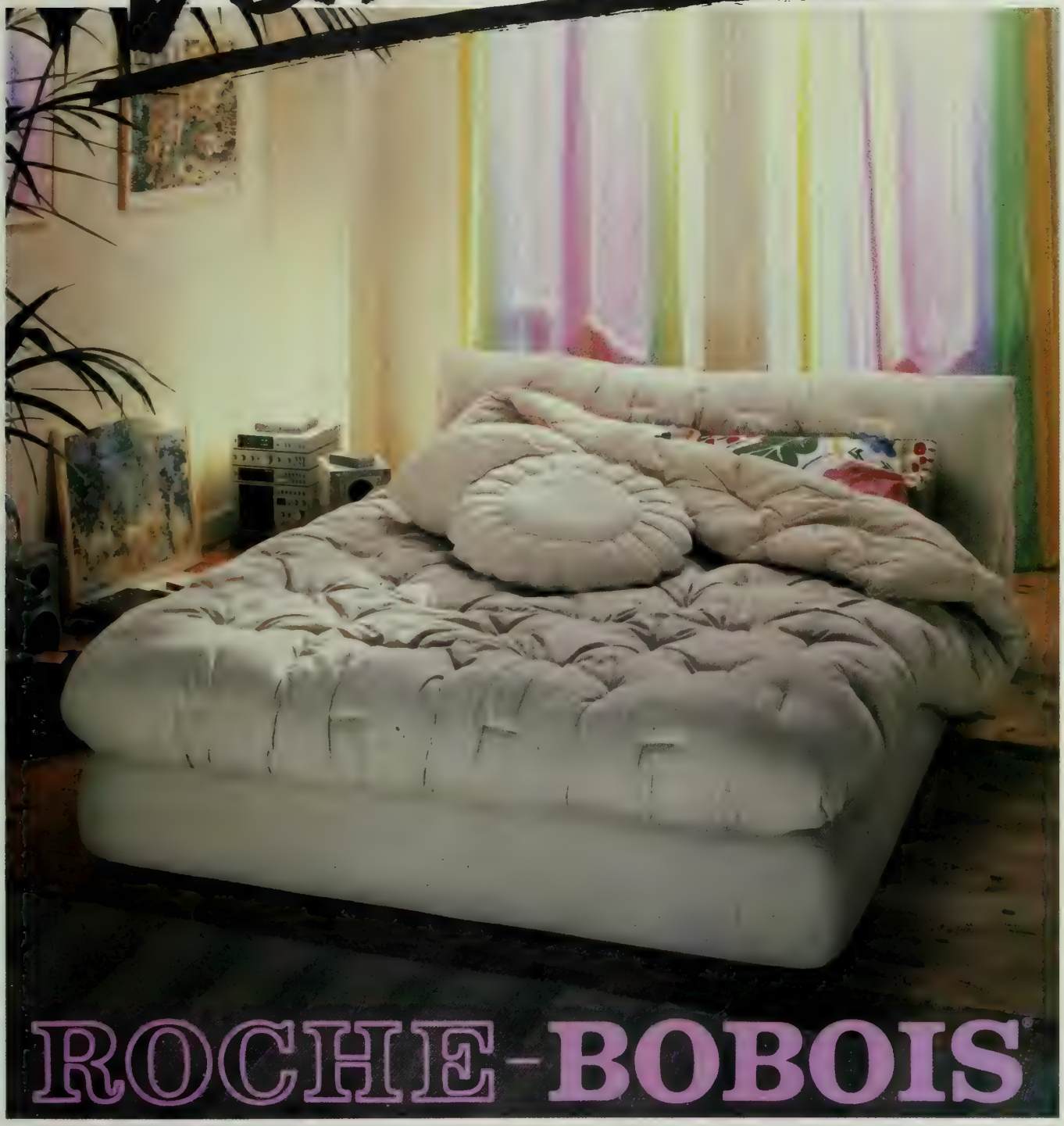
For more information on the new Corvette, check out these publications:

AutoWeek, February 7, 1983
Car and Driver, March, 1983
Road & Track, March, 1983
Road & Track's Guide to the All-New Corvette
Motor Trend, March; May, 1983
Popular Mechanics, March, 1983

CHEVROLET IS TAKING CHARGE

Chevrolet

Versatile!



©Roche-Bobois U.S.A. 1983

As versatile as any bed we've seen, our divine divan easily doubles as a sofa of sorts. Perfect for just lounging around, night or day. For our complete catalog, please send a $6 check or money order to:
Roche-Bobois (Dept. IB-1) 200 Madison Ave., N.Y.C. 10016

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Dallas • Denver • Houston • LaJolla • Miami
Minneapolis • Montreal • Palm Beach • Paramus • Phildelphia • Phoenix • Quebec • Roslyn Heights • San Frandisco • Scarsdale • Scottsdale
Toronto • Vancouver BC • Washington DC • Westport • Winnetka • Winnepeg...Paris • London • Brussels • Geneva



ALL THAT'S NEEDED IS YOUR SIGNATURE

Every artist needs the right tools.
In this case, the tool is Signature Group.
A new collection of the finest
hand print wallcoverings and fabrics
as fresh and original as your own imagination.

Signature GROUP

A COLLINS & AIKMAN COMPANY

LOS ANGELES, SAN FRANCISCO, COSTA MESA, SEATTLE
DENVER, HOUSTON, PHOENIX – KINNEY BROTHERS
MIAMI, PHILADELPHIA – BOB COLLINS, INC.
MINNEAPOLIS – GENE SMILEY, INC.
CHICAGO – JACK DENST DESIGNS, INC.
ATLANTA – TRAVIS & COMPANY
BOSTON – F.D.O. GROUP, INC.
NEW YORK CITY – KINNEY SHOWROOM

More features. Still no fingerprints. And that's a promise from Whirlpool.



These days it's more important than ever to get your money's worth. That's why you need a Whirlpool refrigerator. Because not only does Whirlpool offer you a wide variety of refrigerators, but our refrigerators come with a wide variety of premium features. All to give you outstanding value at a reasonable cost.

Features like crispers and meat keepers that have their own controls to help keep your food fresh. And glass shelves and porcelain enamel interiors that help make cleanup easy.

You get textured steel doors for that no-fingerprint look on most every kind of refrigerator Whirlpool makes. Side by side. Freezer on the top. And our latest French door model with freezer on the bottom.

There's even a model that monitors itself to help you protect your food.

And we stand behind every refrigerator with our toll-free 24-hour Cool-Line® service.* And with our Whirlpool promise to give you your money's worth. And make your world a little easier.

*Call 800-253-1301. In Alaska & Hawaii, 800-253-1121. In Michigan, 800-632-2243.

Whirlpool
Home Appliances

Making your world a little easier.

continued from page 16

Gardens:
At Seven Pines

Thomas Brookes Kyle and Jerome F. Murray started landscaping their Pennsylvania home in 1979, though the gardens appear too richly planted to be just four years old. The history of the property dates back to the late seventeenth century, and the architecture of the original buildings adds to the impression of timeless beauty. Mr. Kyle and Mr. Murray looked to Europe for some of their ideas—and for some of the plants. Others, like the shadblow tree, named for its habit of blooming (blowing) "at the same time the shad come up the river," says Mr. Murray, are indigenous to the area. *See page 74.*





Thomas Brookes Kyle
Jerome F. Murray

The Collectors:
Unfolding of a Modern Aesthetic

"Some setbacks have a happy outcome," says Irène Gerassimov, "like the illness that immobilized me in the early 1950s. To distract myself, I decided to learn about contemporary art. This led me to meet Michael Tapié de Céleyran, Toulouse-Lautrec's cousin, who showed me the kind of painting he defended as an art critic." Another setback occurred when Mrs. Gerassimov's house in Paris was flooded, ruining everything. "I emptied the place and began from zero," she says. "Without these events, I might have ended up with a more conventional house." *See page 82.*



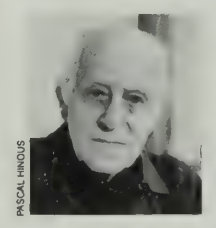
Irène Gerassimov

Architecture:
William H. Grover

By the time they built the small house in Connecticut, the owners had debated for thirty years about what to put on the property. She imagined a gazebo, he would have been content with a trailer. In 1969, they stopped by William Grover's office—shortly after he had received his master's degree in architecture from Yale University—"to meet the new architect in town." After that, they visited him again every two or three years to keep up with his work. And finally they could resist no longer. *See page 88.*



William H. Grover



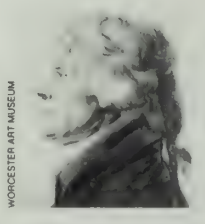
PASCAL HINOUS

Diego Giacometti



MICHAEL O'BRIEN

David Laurance



WORCESTER ART MUSEUM

Thomas Jefferson

Architectural Digest Visits:
Diego Giacometti

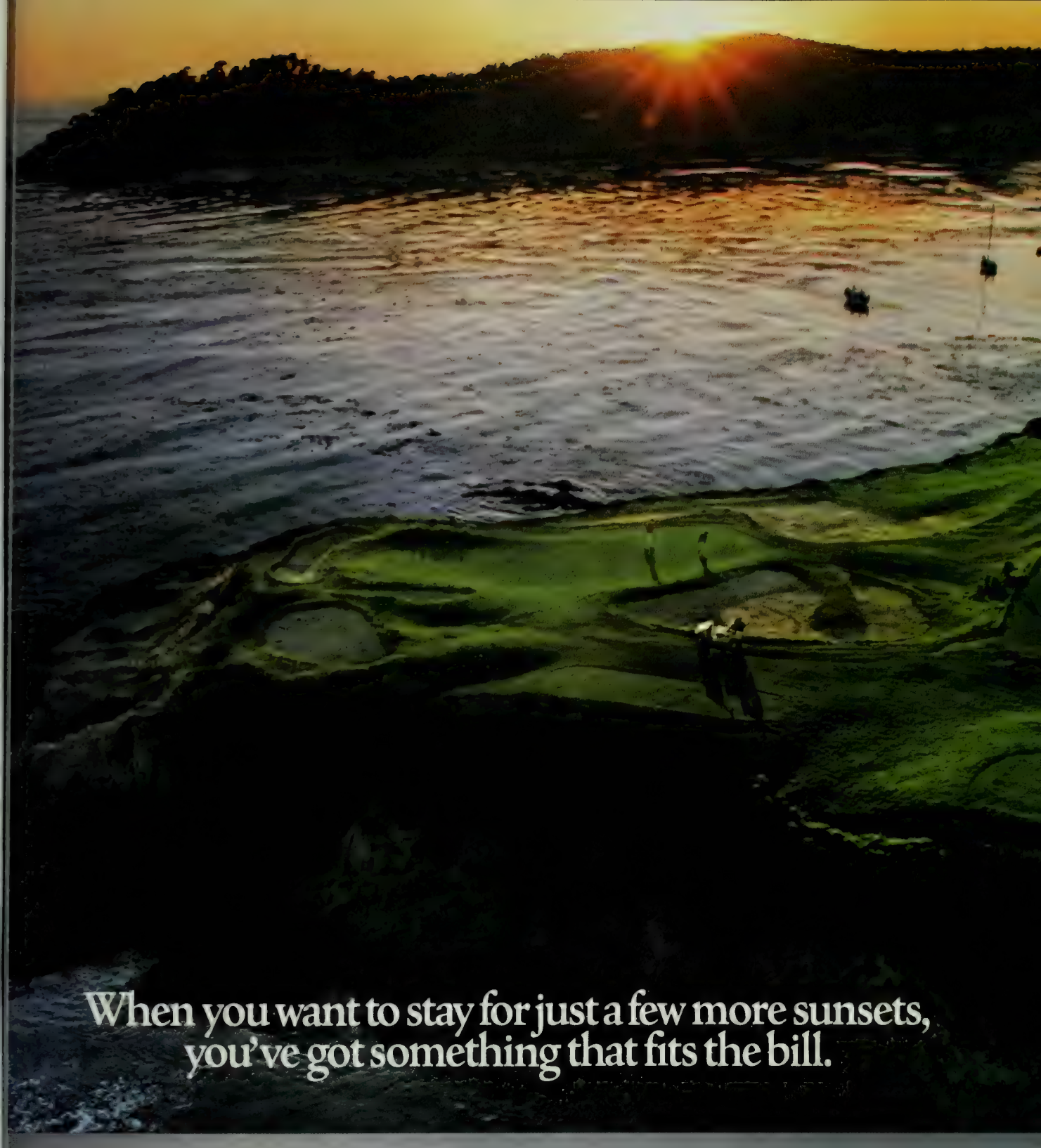
The idea for a Diego Giacometti feature began over lunch at Maxim's in Paris with writer Charlotte Aillaud, a woman of great style. Later, charmed by the interview with Giacometti, she recalled that when she complimented him on his youthfulness, the octogenarian said, "Still, it seems to me I've started getting older. Yes. Sitting on my bench in the sun after reading the paper, I've been known to crumble bread and feed the birds. That, well, don't you think that's something an old man does?" She replied, "No, I don't think so at all." *See page 94.*

Country Spirit

We enjoy showing the work of young interior designers for the first time, and this month we are featuring David Laurance's Manhattan apartment. Mr. Laurance has worked continually since starting his own firm three years ago, rejuvenating his ideas by making annual trips to Europe "to see art and what new things people are doing." His other interests—gardening, horse breeding, cooking—come together on the Litchfield County horse farm he bought recently. The house will be more rugged than his Manhattan home, which has a country feeling of its own. *See page 100.*

Historic Houses:
Thomas Jefferson's Monticello

In a recent comment about American architects, Philip Johnson said, "Jefferson was our most famous, but he was a politician, not a professional architect." Nowhere is there clearer visual proof of Jefferson's enormous creative energy than in his design for Monticello. For the past three years, William Howard Adams, who organized *The Eye of Thomas Jefferson*, the Bicentennial exhibition at the National Gallery of Art, has been writing *Jefferson's Monticello*, to be published by Abbeville Press this fall. His text in this month's issue is based on his research for the book. *See page 116.*□



You've got the Card.℠



When you travel with the American Express® Card, you don't have to worry about a spending limit set in advance. So you can stay longer, go farther or simply enjoy your trip more. The most common cards set a dollar limit in advance, and that's it. Not the American Express Card. It's all based on your past spending, payment patterns and personal resources. Simply put: if you can handle it, the Card can handle it. This also adds a feeling of security to one of freedom. You can handle unexpected emergencies as easily as unexpected pleasures, if you've got the Card. And if you don't already have an American Express Card, just call 800-528-8000 for an application. The American Express Card. **Don't leave home without it.®**

AMERICAN EXPRESS®

® American Express Company 1981


bage/barbone
by redwall
CASA BELLA
NEW YORK, D & D BLDG., 979 THIRD AVE., 212-
MIAMI, 3750 BISCAYNE BOULEVARD, 305-
HOUSTON, JOHN EDWARD HUGHES, 713-
LES, PACIFIC DESIGN CENTER, 213-659-7044
CHICAGO, 633 MERCHANDISE MART
DALLAS, JOHN EDWARD HUGHES 214-741-2000

Only a Jenn-Air can do all this.



Imagine a range that lets you grill steaks. Spit roast a duck. Make shish kebabs on turning skewers. French fry potatoes. Fry bacon and eggs on a griddle. Bake a coffee bread in a radiant oven. Or, with the flip of a switch, roast a 24 lb. turkey in a convection oven.

Only one range in the world can do all this: the incomparable Jenn-Air Grill-Range.

Jenn-Air has a surface ventilation system that removes smoke and grease so you can grill indoors without a hood. A choice of six convertible cooktop accessories including grill, griddle, shish kebab, rotisserie and french fryer/cooker. Plus our exclusive "Selective-Use" convection oven that converts from conventional to convection cooking with just a simple flip of a switch.

And you can get all these features in either island cooktops, counter drop-ins or freestanding models.

With your choice of vented or the ventless "Anywhere Jenn-Air" that requires no ducting to the outside.

To find out more, see your Jenn-Air dealer (he's in the Yellow Pages). Or write for our free booklet at Jenn-Air, Dept. 2M, 3035 Shadeland Ave., Indianapolis, Indiana 46226.



Jenn-Air® The finest cooking system ever created.

© 1983 Jenn-Air Corporation. Jenn-Air is a registered trademark of Jenn-Air Corporation

John Canaday on The State of the Arts

FOR SEVENTEEN YEARS, beginning in the fall of 1959, my job as art critic on the *New York Times* took me to anywhere from three or four to as many as fifteen art galleries a week. I know that one week, when I counted, there were seventeen. With summers off, this has to mean a minimum total of 3,000 shows visited, with probably 2,000 reported in the *Times*, most of them discussed in a paragraph apiece in weekend roundups for the guidance of gallery hoppers, a particularly sturdy breed during those years. The briefest of these reviews—which I hope the artist, whose name I can't remember, has also forgotten—consisted of a single word: No. I was having a little fun at the artist's expense with that one, and I apologize now, ten or fifteen years later. Usually I left bad shows unreviewed, unless their pretentiousness imposed a kind of moral obligation to pan them.

Healthier Gallery Scene

On the whole, the weekly gallery rounds were an enjoyable task, but of all the hundreds of artists whose work I saw, I can remember only a relative handful as anything much more than part of a general blur that is no longer worth the effort of putting back into focus, and perhaps wasn't worth the energy I expended at the time. Although nostalgia-prone to such a degree that I am likely to endow anything that happened as much as six months ago with the rosy glow of the good old days, I make an exception of that art scene. Things seem to me much healthier in the galleries today than they were back then.

My colleagues in the field who are still trudging around the galleries don't agree. They liked it better the way it was. "The excitement's gone out of it," they complain. "There's nothing new." To which I can only reply, "That's good!" It was precisely the addiction to excitement that, I see in retrospect, acted as a debilitating virus infecting the art of those hyperproductive years. Sometime during the 1950s, *exciting* had emerged as the primary adjective of favorable commentary in the promotional/critical vocabulary of dealers, curators and reporters on contemporary art, with the corollary that nothing could be exciting unless it was new. We even went in for discovering "exciting new" aspects of the old masters, to justify our closet affection for the past.



FELICIANO

John Canaday finds the "pluralistic" art scene of today healthier than the frenetic trends of the sixties, when "*isms* sprouted and perished overnight like overfertilized plants." But those years also nurtured such genuine talents as Willem de Kooning, of whose 1965 *Woman* (below) Mr. Canaday says, "As pure painting, it is splendid."



Attempts to Startle

By the 1960s, from one season to the next it was as imperative for artists as for fashion designers to come up with something a little giddier than the competition's. Whether there was anything much going on underneath the surface excitement, or any new idea behind the new look, came to be beside the point.

In its extreme application, the equation of "new" with "exciting" generated that most curious of contemporary art-world phenomena, Andy Warhol, who made his initial splash with his simulated Brillo boxes. He has been quoted as saying, "I don't see why everybody is so excited over those boring little boxes," but I think he knew. The successful promotion of these facsimiles as art was based on the major premise that anything new is exciting, the minor premise that an artist who creates deliberately boring objects is doing something new, and the conclusion that, therefore, boredom is exciting. There is something out of kilter in an art scene that can produce a syllogism like that. Critics should always keep a weather eye out for paradox; its cultivation, especially when

continued on page 26









Vanden Plas

Elegant, exclusive and uncommonly beautiful.
Here is the 1983 limited edition of the best Jaguar ever built.

Long famous as custom coachbuilders to the aristocracy of Europe, Vanden Plas has created this superb limited edition 1983 Jaguar sedan.

Frankly intended for only the most discriminating motorists, the Vanden Plas represents a new standard of Jaguar luxury. Its fittings are a discreet blending of rare mirror-matched walnut veneers, supple leather and deep carpeting enhanced by custom throw rugs. Both front and rear seats are individually contoured to offer armchair comfort. Rear seat passengers enjoy individual swivel based reading lamps and a console with separate controls for the heating and air conditioning system and windows. Electronic conveniences abound, from a new trip computer to the power sunroof and a heating and air conditioning system that regulates itself. There is custom striping on the magnificently sculptured exterior of the car, and Vanden Plas identification on the rear deck.

But perhaps the ultimate glory of this exclusive machine is that it has the heart and soul of a purebred Jaguar. It moves, handles and responds with a special quickness and grace. Its engine is an electronically fuel injected version of the famous Jaguar double overhead cam six. Its directional precision is superb thanks to power rack and pinion steering. The Vanden Plas is well balanced and smooth in motion because it has Jaguar's racebred four wheel independent suspension system. And it stops with authority thanks to four wheel power disc brakes.

The 1983 Vanden Plas is beautiful to see, luxurious in its fittings and vividly responsive in motion. It is also backed by the best warranty Jaguar has ever offered. For two years or 36,000 miles, whichever comes first, Jaguar will repair or replace any part of the car that proves defective. The only exception is the Pirelli P5 tires, which come with their manufacturer's warranty. Your dealer has full details on the 1983 limited warranty.

When you are ready for the most luxurious of all Jaguars, the Vanden Plas is waiting. We invite you to drive it soon. For the name of the dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400.

JAGUAR, Leonia, N J 07605

JAGUAR
A BLENDING OF ART AND MACHINE

John Canaday on The State of the Arts
continued from page 24



JOSEPH MARTIN-SCALA



MARGO LEAVIN GALLERY

John Canaday terms artists like de Kooning and Jasper Johns "living old masters," who avoid fashions of realism or abstraction to pursue their own paths. ABOVE LEFT: In de Kooning's *Seated Man*, his "persistent respect for the visual world" prevails. ABOVE: "A quality of energy typical of Johns" animates this 1980 work, "but I accept these abstractions of his largely on faith."

impertinent, is usually a symptom of severe creative anemia.

Even so, the cultivation of novelty, the attempt to startle, the confusion of art with vaudeville, which characterized the American art scene of the sixties and well into the seventies, was not altogether a bad thing for critics. It was as if artists were auditioning for parts in the latest extravaganza, whether it was Abstract Expressionism (a legitimate spectacle that ran for fifteen years); color-field painting ("Son of Abstract Expressionism," a briefly rampant sequel); optical art (a flop); Pop Art (a genuinely innovative idea whose practitioners made the mistake of running their audience out of the house by overamplification); minimal art (which had the flaw of being minimal); or conceptual art (which, as the concluding episode in a sequence of diminishing returns on increasingly recondite aesthetic arguments, wasn't art at all). In addition to these successive occupants of the spotlight, there were each one's satellite *isms*, which sprouted and perished overnight like over fertilized plants. The advantage for critics was that there was always something to write about, something to defend or attack.

Let me admit, for the moment, that I am exaggerating by omission, that all this frothy turbulence was a manifestation of eruptions that also produced the impressive talents who have become the living old masters in their fields, artists of the caliber of Willem de Kooning, Louise Nevelson, Jasper Johns, Claes Oldenburg, Agnes Martin and, among the then-burgeoning counter-revolutionaries of realism, Duane Hanson and Richard Estes. Granting these and as many other exceptions as you want to list, what I am trying to get around to saying is that the frenetic pace of those years gave none of the successive movements following Abstract Expressionism time to set down strong roots, to be developed thoughtfully by artists of varying temperaments who could have explored the potential of a movement before it was outdated by another. The history of art regarded as a linear series of revolutions offers drastically innovative artists like Giotto, Michelangelo, Caravaggio, Watteau, Jacques-Louis David, Monet, Cézanne and Picasso, but it offers them only every few generations, not every couple of years.

The encouraging thing right now is that we have been ten years without a bandwagon. For a while, "the new realism" looked like one, and realism of one kind or another is holding its own very well at the moment, having been rediscovered as the most flexible multimodal means of expression available to an artist. I suspect, also, that realism continues to flourish because, demanding as it does, a high degree of technical proficiency, it is protected from the kind of vitiating abuse that Abstract Expressionism suffered from legions of amateur paint slingers.

It has become more important for artists to be good at whatever mode they work in, than to strain for eccentric individuality, whether their mode is traditional or radical, abstract or realistic. Under these circumstances, *pluralism* has become almost as indispensable a word in critical vocabularies as *exciting* used to be. Pluralism in its philosophical sense—that ultimate reality has more than one true explanation—has its parallel in an art sense—that the ultimate expression for which art has always striven can be searched for through whatever mode the artist chooses to work in, and consummated in that mode if the artist

continued on page 28

PRESENTING THE Lumière™ COLLECTION



Interior Design by Robert Hering, A.S.I.D., San Francisco.

Distinctive Faucet Sets by Paul Associates.

Designed and Made in France Exclusively for Jacuzzi Whirlpool Bath.

The lines are sleek and clean, yet lively. The style is contemporary, yet timeless and enduring. These elegant fixtures are for those who desire more than a bathroom, but also a personal and intimate domain. A place as much to refresh the spirit as the body.

You will find the Lumière Collection impressive in every detail. Its bath is deep, contoured for comfort, and equipped with a fully adjustable whirlpool system by Jacuzzi.® Its pedestal lavatory offers dramatic elliptical basins, available in two sizes. Its single piece, low-profile toilet is complemented by an equally graceful bidet. And all are available in brilliant designer colors.

The Lumière Collection.
Authentic, distinctly European designs from France, made exclusively for Jacuzzi Whirlpool Bath.

And, perhaps, for you.

JACUZZI WHIRLPOOL BATH
Subsidiary of Kidde, Inc
KIDDE

For the nearest dealer, call, toll free: (800) 227-0710 (California, Alaska, & Hawaii, call: (415) 938-7070). Or write: P.O. Drawer J, Walnut Creek, CA 94596

© 1983 Jacuzzi Whirlpool Bath



Break away. Adventure finds new form in Cole-Haan styles for men and women, your favorite classics redefined.



COLE·HAAN

Fine Footwear, Belts and Accessories

FOR MEN: B. Altman & Co., Bloomingdale's, Garys and Company, James Davis, Jeffrey Michael, Jerry Magnin, Mario's, Marshall Field's, Nordstrom, Scarpeletto, Mr. Sid's, D.J. Showalter, Wilkes Bashford
WOMEN: Bell's Traditionals, Fashion Shop, Bullock & Jones, Madrigal, Mark Shale, Nordstrom, Van's Ltd., D. Rieves Shoes, Tweed Shop, Van Boven Shoes, The Webb

For more information, write Cole-Haan, Dept. D8, Yarmouth, ME 04096

GUEST SPEAKER

John Canaday on
The State of the Arts
continued from page 26



MARGO LEAVIN GALLERY

ABOVE: Claes Oldenburg's *Inverted Q* is a sly gesture by this Pop artist "who did a great deal to demolish the aesthetics of pure abstraction, yet appreciated the abstract ideal." BELOW: Louise Nevelson's "essentially instinctive" work interprets classical standards "as naturally as breathing comes to a living organism." Here, *Royal Tide No. V.*



HIRSCHL & ADLER GALLERIES

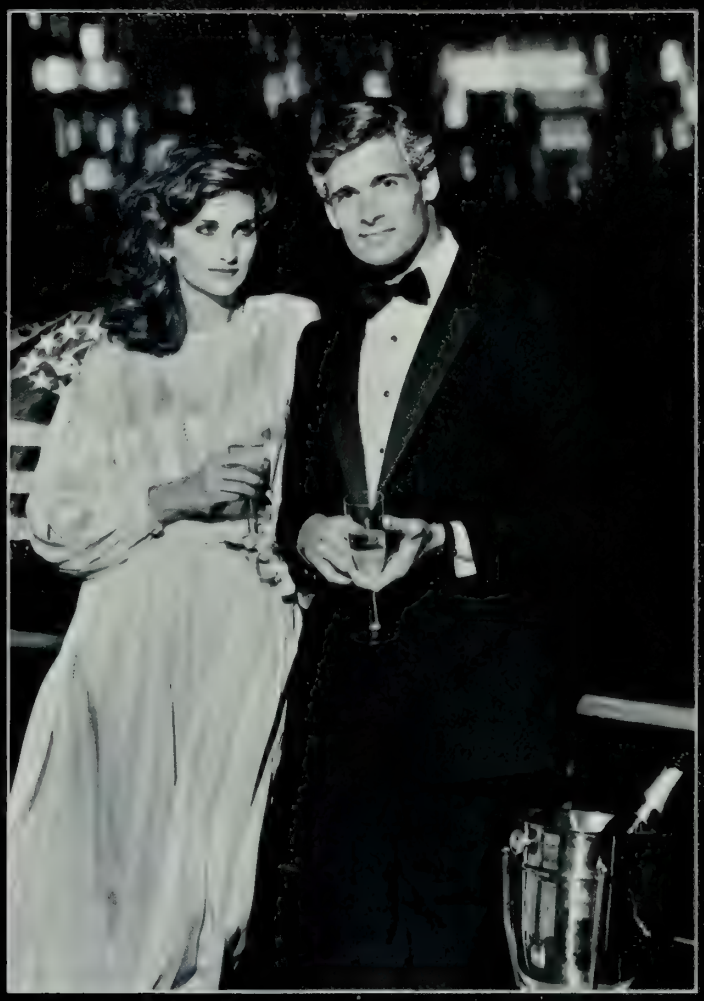
turns out to be sufficiently endowed with that mysterious God-given quality called genius.

By a related interpretation of the purpose of contemporary art, functioning at full force in our pluralistic scene, it may be that art cannot express the totality of a civilization as diverse as ours except through the coexistence of equally diverse art forms, even though they may contradict one another as vehemently as do conceptual art and Photo-Realism. No wonder that gallery reviewing seems a little flat to critics who knew

continued on page 30

The premium Visa card is welcome at five times more places worldwide than American Express.

Five times.



The premium Visa card offers you the most accepted, most widely used name in the world for travel, shopping, entertaining, and cash. Welcome at over 3.6 million places in 156 countries.

With the premium Visa card, you also have access to cash in 120,000 locations worldwide —four times more than with an American Express card.

Plus Travel Insurance, Lost Card Protection and Emergency Cash Services, all combined with premier financial services provided by the bank which issues the card.

The premium Visa card is specially designed by each bank and bears the Visa emblem in Gold, White and Gold.

If value is measured by usefulness, the premium Visa card is without question the most valuable card in the world.

Ask your banker.



© Visa U.S.A. 1983

Timeless Designs Go Right To The Top. Focal Point.

Focal Point® cornice mouldings of tough lightweight Endure-all.™ Beauty that appears hand-sculpted, molded in single members that install with hammer and nails, come ready to paint or stain. In short, Focal Point makes master craftsmanship feasible for today's homes. Choose from the industry's largest selection of patterns to add drama to any style, especially contemporary. Take your timeless designs right to the top. With Focal Point. Send $3 for our brochures.

Dept. AD83/2005 Marietta Road, N.W.
Atlanta, Georgia 30318/404-351-0820



John Canaday on
The State of the Arts
continued from page 28

the days when artists were banded together in teams to carry on a kind of running aesthetic soccer match. Critics are now left with the job of judging a work of art, or anything purporting to be a work of art, by whatever standard of excellence is applicable to its chosen mode, rather than by its effectiveness as a competitive entertainment. Those old days are gone. The conclusion of the Warhol syllogism has been not only denied, but completely reversed; not only is boredom boring once more, but the excitement syndrome itself

Drastically innovative art comes along every few generations, not every couple of years.

is now suspect, so much so that the successful promotion of a minor talent as an expensive collector's commodity—I am thinking of Julian Schnabel—has a downright anachronistic air about it.

I am not making any prophecies about Mr. Schnabel or any other currently flashy figures, but now and then I get out my old catalogues of Whitney biennials or other prestigious exhibitions that were designed to bring attention to the most exciting artists of that exciting period and read all those forgotten exciting names and ask myself, Where are they now? Where have all these coming artists gone? How are they keeping body and soul together—if they are? Perhaps this should be a depressing exercise, but it isn't. Not for me. I threw away my paintbrushes in 1942.□

Art critic for the *New York Times* from 1959 to 1976, John Canaday is the author of *What is Art?, Mainstreams of Modern Art, Culture Gulch, Lives of the Painters* and other volumes. Since leaving the *Times*, he has written and lectured widely. He lives in New York City.

Architectural Brilliance

Baldwin Hardware

The Ultimate Standard In Architectural Hardware®

To preview our complete range of security locksets and outstanding brass appointments for the commercial/residential trade, contact your dealer or write: Baldwin Hardware Mfg. Corp., 841 Wyomissing Blvd., P.O. Box 82, Reading, PA 19603 U.S.A.

Available exclusively at designated distributors for Baldwin Hardware throughout the world


C16A


C1AC


C8A


Detail
C16A

Handcrafted elegance for the discriminating buyer.

For over half a century Williams Antiques has supplied fine antiques to discriminating buyers throughout the United States.

Our handcrafted tables and chairs are 18th Century copies custom made to your specifications by master craftsmen. All carving is done by hand with a beautiful hand-rubbed finish.

Do not confuse our copies with the machine made reproductions offered by many manufacturers today.

For further information write for our free brochure or call our toll free number 800-241-1918.

WILLIAMS ANTIQUES, INC.

4010 PEACHTREE ROAD / ATLANTA, GEORGIA 30319


Sheraton 402

THE BEST-SELLING FRAGRANCE IN BEVERLY HILLS.



You Know Who Wears It.

Exclusively at Giorgio, Rodeo Drive and Bloomingdale's, New York.
Or call our unlisted toll-free number 1-800-453-1500.

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Clothespress

Although often known by the more modern terms *cupboard* or *wardrobe*, the clothespress form dates back to at least the Middle Ages when such closed containers were called *aumbries*. With the second half of the fifteenth century the compound form of open shelves with closed aumbries began to appear, for use in general storage and to preserve prized possessions. But it was in the reign of James I that the press became a popular and useful item of household furniture. Paralleling the development of the continental armoire, the press in Britain increased in usefulness, appearing in combination with drawers or "drawing tilles" below. Behind the doors either shelves or pegs for the hanging of garments could be found. This decorative example, probably Irish, is sometimes known regionally as a "lace cupboard."



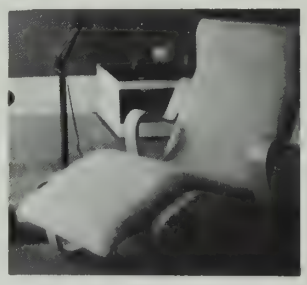
See page 41.



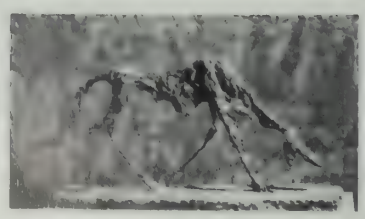
See page 83.

Breuer Chair

Architect Marcel Lajos Breuer (1902–1981) created important modern furniture between 1925 and 1937 that reflects his training at the Weimar Bauhaus and his position as master of the cabinetmaking workshop at the Dessau Bauhaus. Personifying the school's aesthetic, Breuer defined the designer's role as that of "civilizing technology." Industrial manufacturing methods play an important part in his designs, many of which are still in production. Of his two distinct design periods representing the use of dissimilar materials, the earliest and best-known achievement is the cantilever "Breuer" chair. While he was in England from 1935 to 1937 Breuer explored the uses of plywood for the Isokon Furniture Company. Most familiar of these designs is the molded and contoured lounge chair appearing here, in which he demonstrates the spanning and spring properties of the plywood.



See page 52.



See page 85.

A Bauhaus Painter

While an instructor at the Bauhaus art school in Dessau, Wassily Kandinsky (1866–1944) painted *Light Blue*, 1929, shown here. The geometric simplicity of this work—possibly due to his encounter with the theories of Malevich in Russia or to his discussions of Bauhaus principles with faculty colleagues Klee, Moholy-Nagy, Albers and Feininger—contrasts strongly with the freedom of earlier abstractions created in Munich, works that have the reputation of being the first abstract paintings. Long before he painted his first abstraction, Kandinsky had written about a new kind of painting that would be based on given or restricted forms, using color for its own intrinsic power, and on intellect and intuition, not imitation. In *Light Blue*, geometric forms, like signs, harmonize with free forms and clear colors. The painting's meaning is not decipherable—Kandinsky believed that secrets could only be communicated by secrets.

Modern French Sculptor

During his early years as an artist in Paris, Alberto Giacometti (1901–1966) created sculpture in the Cubist-Surrealist tradition, but by 1935 he had terminated his association with the Surrealists. During that year he engaged a model for what he thought might be a series of quick figure studies, and subsequently noted, "I worked with the model all day from 1935 to 1940. Nothing was as I had imagined. A head (I quickly abandoned figures, that would have been too much) became for me an object completely unknown and without dimensions." In the next decade the elongated figures for which we know him emerged—from memory and from a continuing compulsion to observe and record his visual impressions of the human form. Shown here is Giacometti's 1951 bronze *Dog*.

continued on page 36



LeBaron convertible prices start at $10,995.* Town & Country Convertible as shown $15,595.* Shown in rear the classic 1948 Town & Country Convertible.

Re-introducing an American classic.

THE CHRYSLER LEBARON TOWN & COUNTRY CONVERTIBLE

Chrysler brings back the romance of the past with the luxury and technology of the present in the "woody" Town & Country Convertible. It is like no other car on the road today.

Town & Country's elegance starts with its classic "woody" styling and carries into its plush Mark Cross leather interior. No indulgence has been overlooked. Automatic transmission, power steering, power brakes and a power top are all standard features. Its advanced electronic instrumentation includes a computerized system that monitors vital performance functions.

In Town & Country, you re-discover how much fun driving can be. Its advanced front-wheel drive and iso-strut suspension give you a remarkably smooth, quiet ride whether driving on city streets or winding country roads.



Town & Country's quality is so exceptional Chrysler protects your investment for 5 years or 50,000 miles.†

Chrysler protects Town & Country's engine, power train and its outer body against rust-through for 5 years or 50,000 miles. See your dealer for details.

40 page Car Buyer's Digest

See your Chrysler Plymouth dealer for your free copy or send 25¢ with your name and address to: Car Buyer's Digest, P.O. Box 02743, Detroit, MI 48202. Buckle up for safety.

29 EST. HWY 22 EPA EST. MPG**

Chrysler

*Sticker price excludes title, taxes and destination charges. †5 years or 50,000 miles, whichever comes first. Limited warranties. Deductible may be required.
**Use EPA est. mpg for comparison. Your mileage may vary depending on speed, trip length and weather. Hwy. and CA mileage lower.

WE'VE RE-ENGINEERED THE AMERICAN LUXURY CAR.
THE NEW CHRYSLER CORPORATION. QUALITY ENGINEERED TO BE THE BEST.

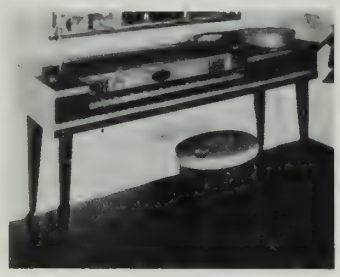
continued from page 34

Pierre Soulages

Among the artists who pioneered a painting style in France known as *l'art informel* or *tachisme* were Hans Hartung, Nicholas de Staël, Georges Mathieu and Pierre Soulages. While relying on the same immediate, expressive content as American Abstract Expressionism, the French style was less explosive and more formalized. Soulages, whose 1961–62 painting appears here, developed a style that consisted largely of angular, broad brushstrokes—primarily black—against a lightly tinted ground. He once noted, "I work guided by an inner impulse, a longing for certain forms, colors, materials, and it is not until they are on the canvas that they tell me what I want. It is what I do that teaches me what I am seeking." The structure of these works is architectural, with largely horizontal and vertical axes, unlike the frenetic energy found in works of Franz Kline, with whom he is often compared.



See page 86.



See page 120.

Caricature in Bronze

In this small caricature bust of Dr. Prunelle, the mayor of Lyons and that city's deputy to the parliament of Louis Philippe's July Monarchy, Honoré Daumier (1808–1879) exaggerates the administrator's shaggy, unkempt appearance. Famed as a lithographer and painter, Daumier often sat in the press section of the legislature, from 1830 until 1835, as a representative of the satirical political magazine *La Caricature*, observing the deputies as preparation for a series of lithographs. After the sessions he modeled from memory small clay busts of the dignitaries, some forty-five in all, none over eight inches high. He painted them in bright colors, but did not fire them. Consequently, they became friable as they dried, and the features cracked and decomposed. By 1939 only thirty-six of the group had survived. To preserve them, models were made and an edition of at least thirty examples of each bust was cast in bron



See page 97.



See page 121.

An Elegant Piano

The small piano differs internally from its keyboard relatives—the virginal, spinet and harpsichord—in its mechanism for striking the strings, rather than plucking them. Although outwardly resembling the virginal and the portable spinet, the earliest pianos in England from around 1768 were housed in the simplest rectangular wooden cases. These differed from the elaborate encasements of their Italian predecessors, and the wing-shaped case of the harpsichord. Influenced by late-eighteenth-century styles like those of Sheraton, the "square" piano case retained this relative simplicity, even though it increased in size until the end of the century. As seen in this example, the mahogany case is relieved only by decorative satinwood banding, and a satinwood name board delicately painted with floral swags and the name *Astor, London, 1780.*

Mahogany Reading Stand

It was not until the late seventeenth century that books ceased to be rare and expensive items for many private collectors and the man of letters. Although numerous magnificent university libraries were established in the fourteenth century, books in any quantity did not make an impact on domestic interior and furniture design until the eighteenth century. Such specialized pieces as the slant-top reading stand, seen here in a restrained late-eighteenth-century Chippendale version with Marlborough legs, were intended to hold cumbersome folios and other heavy volumes at a comfortable height. They were often designed with adjustable legs or ratchet mechanisms for changing the height and angle of the top. These devices have sometimes given rise to confusion between this form and the architect's table, which is similarly adaptable. At each side of the reading stand small draws can be found, to support candlesticks for adequate reading light.□

Packed With Flavor.

A good measure of tobacco flavor. You taste it the moment you light up.

You taste it with every puff you take.

That's what you get with MERIT.

Taste way out of proportion to tar.

If you smoke for flavor, you'll know.





8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'83

Nothing halfway about it.

MERIT

© Philip Morris Inc. 1983

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Magnificent Obsession

The Baron and Baroness de Breffny Restore Their Irish Country Estate



I AM FAIRLY SURE that we fell in love with *Castletown* Cor on that afternoon when we first saw the house, magnificent in its discreet unlabored elegance, the sun dappling the slated domes over the twin pavilions and casting long shadows through the branches of the [illegible]

along the avenue. If indeed it was a case of love at first sight, neither my wife nor I dared to admit it. We had been looking for three years for a small country house in Ireland, something in the line of a circumspect Georgian rectory with four or five bedrooms. We had certainly never even contemplated the daunting prospect of restoring and maintaining one of the most imposing and beautiful mansions in all of Ireland.

As we passed through the grandiose hall, with its giant fluted Corinthian columns, and gazed at the lovely rococo plasterwork, we

PHOTOGRAPHY
BY DERRY MOORE







contained our admiration. And as we inspected the twenty-four spacious rooms, we murmured "beautiful, but impossible," and "beautiful, but quite out of the question." Congratulating ourselves on our common sense, we turned our backs resolutely on Castletown Cox and continued our

For the baron and baroness de Breffny, the restoration and maintenance of Castletown Cox, their Irish country estate, has been a labor of love. The Palladian-style house was built in 1767 by Italian architect Davis Ducart for Michael Cox, the archbishop of Cashel. "We were determined that nothing we did should detract from the rhythm of the house itself," the baron says.





TOP: Fluted Corinthian colum[illegible] of unpolis[illegible] Kilkenny marble, and exquisite original plasterwork, augment the scale of the Hall [illegible] late-17th[illegible] Venetian chairs are from the de Breffnys' former home in Italy. ABOVE: Enfiladed [illegible] doorways perm[illegible] from the dining room, past the saloon, to the drawing room. OPPOSITE: In the Saloon, Chinese porcelain and delftware are displayed above a late-17th-century lace cupboard. "We have tried to ensure that the furniture, paintings and objets d'art are in keeping with the 18th-century character of the house," the baron remarks.

search for a manageable house. But we found ourselves comparing each property unfavorably with the sheer quality and masterly design of the beautiful mansion built in 1767 by the Italian architect Davis Ducart for Michael Cox, archbishop of Cashel.

Insidiously, the memories of Castletown Cox lingered with us and besieged us until we returned to look at it a second time—and it possessed us. Five months later we ceded the dictates of our common sense to our love. After a sleepless night spent interrogating one another on the folly of embarking on such a massive venture, we signed the contract.

The house had changed hands only twice before we acquired it, and fortunately, almost no changes of consequence had been made in the pristine design. On the recommendation of Michael Scott, the doyen of Irish architects, we commissioned a young architect, John Stewart, to make plans of the house and prepare schedules for the extensive work of restoration. John's supervision was meticulous, but it was not a fortuitous time to engage in such a project. Communication with our architect was beleaguered by a postal strike, which lasted for months and also paralyzed the local telephone exchange. As a result, when we moved in from abroad with all our furniture, not one room was ready, and we lived uncomfortably for the first five months among builders, plumbers, carpenters, electricians, painters, noise, drafts and plaster dust. Since the rewiring was not completed, we began life in our new home by romantic but exasperating candlelight. More than once during those trying months we questioned our own sanity, and when the plumbers caused an overflow in the master bathroom, and the water seeped through the newly painted delicate plasterwork of the saloon ceiling, we were reduced to tears.

There was, however, a positive side to our daily communion with the craftsmen. It gave us time to become familiar with the scale of the house, so that it no longer frightened us. We











LEFT: Superb architectural detailing in the Saloon is heightened by the use of contrasting colors. The de Breffnys obtained "expert advice from Graham Carr on how to clean and paint the plasterwork without losing any of its definition." Within the broken pediment is one of a set of "Four Seasons" giltwood reliefs. The view of Venice is by William James; the oval likeness depicts a de Breffny ancestress. Sofa fabric by Manuel Canovas. TOP: The Dining Room table setting includes Russian candelabra, heirloom Irish crystal and silver, and freesias from the garden. ABOVE: The decoration of the Master Bedroom, called The Archbishop's Room, is a modern departure. Crystal balls by Lin Tissot on a plexiglass table contrast with a 16th-century Florentine marble putto.



felt that the architectural content of the main rooms was so important that nothing in the decoration should detract from it. The exquisitely carved architraves of the windows demand not to be hidden behind curtains, so we have none. We were determined, too, that nothing we did should detract from the rhythm of the house itself, or from the ultimate beauty of the plasterwork by Patrick Osborne—for which his original account of 1774 has survived.

In most of the rooms we have tried to ensure that the furniture, paintings and objets d'art are in keeping with the eighteenth-century character of the house. We made an exception of the master bedroom, which is still known as The Archbishop's Room. There my wife wanted all white, with contemporary furniture as a cool background for her three Ben Nicholson oils and a Victor Pasmore.

We are enjoying Castletown Cox immensely, and we feel that the house itself has responded wonderfully to the attention we have given it. It has been well worth the effort and the agony. While the onus of







maintaining such a house cannot be minimized, it certainly wards off any doldrums of middle age. At a recent weekend party, when each of the ten bedrooms was occupied and we sat eighteen in the lovely formal dining room, we decided we could never have been so happy had we been sensible and settled in a smaller house. □

—Brian de Breffny

ABOVE LEFT: A lead statue from England's Clearwell Court is the cynosure of a swirling knot garden laid out in 1909 in an unusual Celtic Revival pattern. "It's hellish to keep weeded and trimmed," the baron de Breffny says. TOP: Farmland and the distant Comeragh Mountains stretch past a semicircle of Irish yew trees. ABOVE: Sections of a formal box garden that once contained bedding plants have been graveled for ease of maintenance. Bulbs are planted in the woodland.

Spatial Harmonies

Redefining the Interiors of a Southampton House

INTERIOR DESIGN BY JOSEPH PAUL D'URSO
PHOTOGRAPHY BY RICK BARNES

EVER SINCE THE early seventies, Joseph Paul D'Urso's reputation as an interior designer has been based on his use of an aesthetic that focuses on a stripping away of the sentimental and superfluous. The basics of a D'Urso interior involve clarity, austerity and repose. There was a dazzling whiteness, an absolute quality to his early work, suggesting a way of life dedicated to the ideals of harmony. Never a rigid or humorless approach, it was a point of view that attracted a particular type of client, usually young, with very clear ideas on how to live, but with relatively limited funds or spatial needs. As a result, much of Mr. D'Urso's early work was predominantly small scale and urban. "Few people realize to what degree a designer is limited by the kind of clients he attracts and the sort of budget or needs that they have in mind," he observes.

As Mr. D'Urso has matured, so too has the generation that began admiring his work over a decade ago. The elegant but informal house that he recently completed in Southampton is a paradigm of how he and his clients have changed in the eighties, although the stillness and radiance that showed through in his earlier work are still very much apparent in this house dating from 1911.

The interior structure remains intact, for, as Mr. D'Urso explains, "The owners chose a house that served their needs in terms of the physical size and disposition of the rooms. My involvement had to do with the critical placement of furniture, in such a way as to relate it to the existing architecture." The result is a wonderful liveliness. The furniture seems to take on new animation and vigor when contrasted with the rather eccentric classicism of the background.

The decisions of the designer were aimed at making an already agreeable floor plan even more readable: "Take, as an example, the placement of the main table in the dining room—off center, rather than in the middle of the room. When you walk into the house and glimpse the dining room, on your left, the table doesn't detract from or obscure the view of the fireplace."

It was by a series of such subtle choices that Mr. D'Urso was able to imprint his sensibility on the house without violating the essential integrity of the rooms. "There's a good deal of interesting architectural detail, as it is: the moldings, the trellised windows, the asymmetrical plan, the grand scale of the rooms. I think that when people choose a summer house, there are two possibilities: a beach-front structure or an estate house. This is very much the latter. And while I don't think that this any longer implies a formal way of life, I think it does suggest an introspective one, and I conceived the spaces with that idea in mind."

The selections the designer made throughout the house were modest in intent, but quietly effective in impact.

Sympathetic to the original architecture of a 1911 Southampton house, Joseph Paul D'Urso arranged the furnishings in a deceptively simple balance of light and space. Pale colors on the walls, painted woodwork and moldings, and sisal carpeting throughout the rooms provide an even, neutral background for the contemporary furniture. OPPOSITE: The wire shells of Bertoia chairs repeat the diagonal patterns of trellised windows, intensifying the complex interplay of line in the Living Room.





The furniture takes on new animation and vigor against the classicism of the background.

PRECEDING PAGES: In the Living Room, an antique Josef Hoffmann chair and a simple pine table are incorporated in arrangements of contemporary furniture. Small scattered groups of antique American spongeware take on the qualities of still lifes. The fluid use of space and light heightens the informality of the compositions. RIGHT: Tables in the Dining Room are positioned to avoid conflicting with the view from the entrance hall. Here, as throughout the house, the architecture is emphasized by the studied placement of furnishings. The curved forms of a small table, the dining chairs and a jug relieve the angular detailing.







Sisal carpeting covers the floors, with the tones subtly varying from space to space. The ground floor rooms are painted in a range of pale colors, suggesting an almost Adamesque restraint and delicacy. "I perceived the house in very fluid, informal terms," says the designer. "With the exception of the tables in the dining room, none of the furniture is fixed in any way. The pieces could be—and in the future, probably will be—moved to form other configurations."

Yet a strong sense of d[illegible] rhythm infuses the rooms. As one of the owners observes, "There [illegible] floating quality to the house, [illegible]

ABOVE: The sculptural contours of lounge chairs, from a 1930s Marcel Breuer design, are silhouetted against the deeper tones of the walls in the Sitting Room. Moldings and window frames have been painted a contrasting shade, giving them a graphic quality. OPPOSITE: Stillness and repose suffuse the Master Bedroom. The buoyant light, unbroken by draperies, is punctuated by an iron and brass bedstead and the clean lines of a rocking chair.



Even the simplest tools of domestic existence assume the qualities of a still life.

doesn't let you get carried away. Every object looks so vivid that one or two items have the equivalent impact of a whole collection."

To anyone familiar with the designer's work, there is much that is recognizable in these rooms: the wise acknowledgment of light; the intensity with which objects seem to spring out of their backgrounds; the way the simplest tools of domestic existence assume the qualities of a still life. But also present is a newly distilled feeling of repose. And it is this that makes the house so satisfying and completely fresh.□

—*Peter Carlsen*

A Home on Nob Hill

Designer's Appreciation for His Vintage Residence in San Francisco

INTERIOR DESIGN BY RON NEWMAN
PHOTOGRAPHY BY MARY E. NICHOLS

THE FIRST TIME interior designer Ron Newman saw the condominium apartment he would later purchase on Nob Hill, in San Francisco, his thoughts turned to Paris. He had recently returned from a visit to that city, and the buildings of the Left Bank, with their massive doors and archways so characteristic of the area, were still fresh in his memory. Mr Newman was enchanted to find an apartment with similar architectural features in San Francisco.

"In 1916, when the building was constructed, the original owner brought craftsmen from France to produce the beautiful interior details," Mr. Newman explains. "My apartment encompasses the first owner's home and servants' quarters. That family eventually outgrew the space and went on to build a four-story house right next door."

The designer's first response to the apartment focused on the disparity between its grand architectural style and the stark absence of such detail in his previous home (see *Architectural Digest*, March 1981). "I definitely felt the need to create drama in my last apartment, because it lacked architectural interest," he explains. "Here, the architecture of the main rooms is overwhelming, and each of the other rooms has at least one example of beautiful woodwork."

The deep tones and large scale of the architectural detailing presented the designer with his greatest challenge: to make the apartment appear light and sunny. To that end, he bleached the floors and replaced an imposing fireplace mantel with a simple cream-colored travertine treatment. He also upholstered the furniture and paneled the walls in light-toned silk fabrics.

The architectural elements of the private living quarters suffer in comparison to those of the formal front rooms. "To keep them from being anticlimactic," says Mr. Newman, "I created drama through interior design. For instance, the surprise element of the tented guest room helps to balance the spaces."

Flanked by two carved wooden columns bearing a spiraling grapevine motif, the guest room is enveloped in subtly textured silk. Mr. Newman widened the doorway of the pocket-size space so that it opens, like an alcove, off of the long hallway. When guests occupy the room, they can obtain privacy by releasing the folds of silk draping the doorway.

Mr. Newman has practiced interior design for the past seven years, and in that time he has assembled a diverse collection of paintings, furniture and ceramics. "I often read about people who discard their old possessions when they move to a new home," he says, "but I have so many memories attached to the individual pieces in my collection that I could never part with them."

He introduced contemporary elements into the design whenever he felt that by doing so he would not detract from the dignity of the architecture. For the dining room he selected a contemporary table with a burlwood and resin top. Around the table are Biedermeier-style chairs of burlwood, and on the wall beyond, an Italian painting of cupids. The contrast between modern and earlier styles seems to emphasize the distinctive qualities of each.

"I am sometimes attracted to pieces for reasons other than their pure design," says Mr. Newman. "I frequently respond to the rarity, symbolism or unusual quality of an object or work of art. I chose the eighteenth-century-style mirror above the living room fireplace to highlight the architecture of the room. Generally, I wouldn't be attracted to a mirror of that style, but I like the way it works here."

The same sensitivity to context is evident in the furnishings Ron Newman designed for the home. "I design furniture for every project I undertake," he explains, "keeping in mind the scale of the room, and the people who will use the pieces. The sofas in

Delighted with the architecture of a 1916 San Francisco apartment house, designer Ron Newman acquired a condominium apartment in the vintage building. "I definitely felt the need to create drama in my last apartment, because it lacked architectural interest. Here the architecture of the main rooms is overwhelming, and each of the other rooms has at least one example of beautiful woodwork," says the designer. OPPOSITE AND FOLLOWING PAGES: In the Living Room, the designer balanced imposing architectural details and dark wood tones with elements lighter in scale and color: bleached oak flooring, a simple travertine fireplace surround, and upholstery of light-hued silk. The collection of Oriental objects includes a Kuan Yin figure. The painting is by Robert Minuzzo.



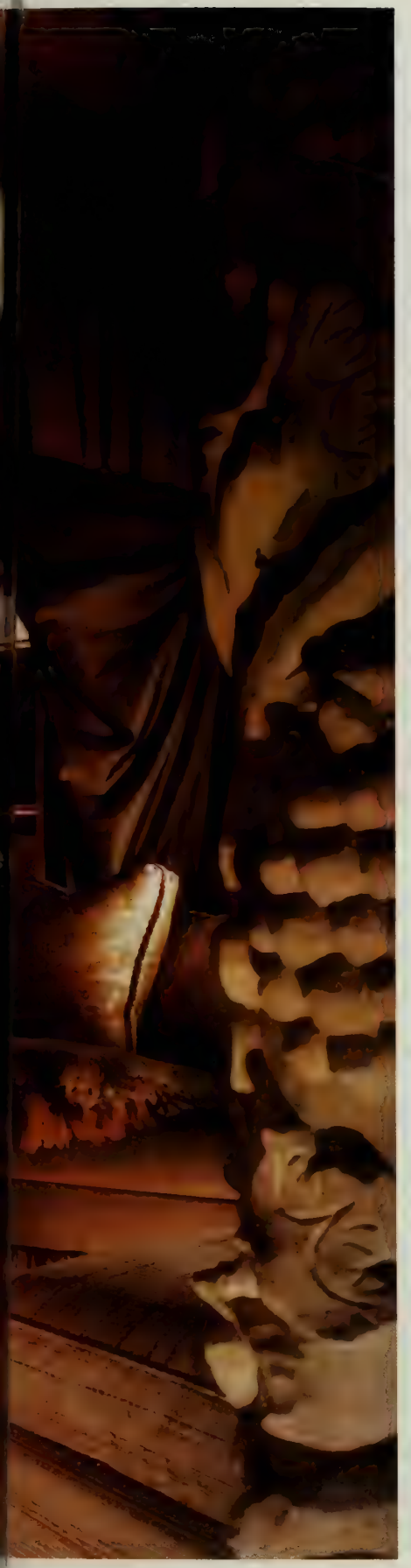












"The original owner brought craftsmen from France to produce the beautiful interior details."



PRECEDING PAGES: Adjoining the Dining Room, and set off from it by a silk portiere, is the little tea room, originally intended to be used by musicians entertaining the diners. The contemporary dining table, with a top of burlwood and resin, is surrounded by Biedermeier-style chairs. The walls are covered in silk from Jack Lenor Larsen. LEFT: According to the designer, the tented Guest Room interjects a "surprise element," yet another way of balancing the space and adding drama. Walls and ceiling are draped in silk, lined with the same satin that covers the sofa, which opens into a bed. A mirror behind the sofa amplifies the effect. ABOVE: An Oriental leitmotiv unifies the Master Bedroom, where the head of the bed neatly fits into a shallow alcove.

my living room, with rolled arms and handmade fringe, suit the mood and size of the room better than any I could have purchased. I like to know, and have my clients recognize, that furniture I design will not be duplicated anywhere else.

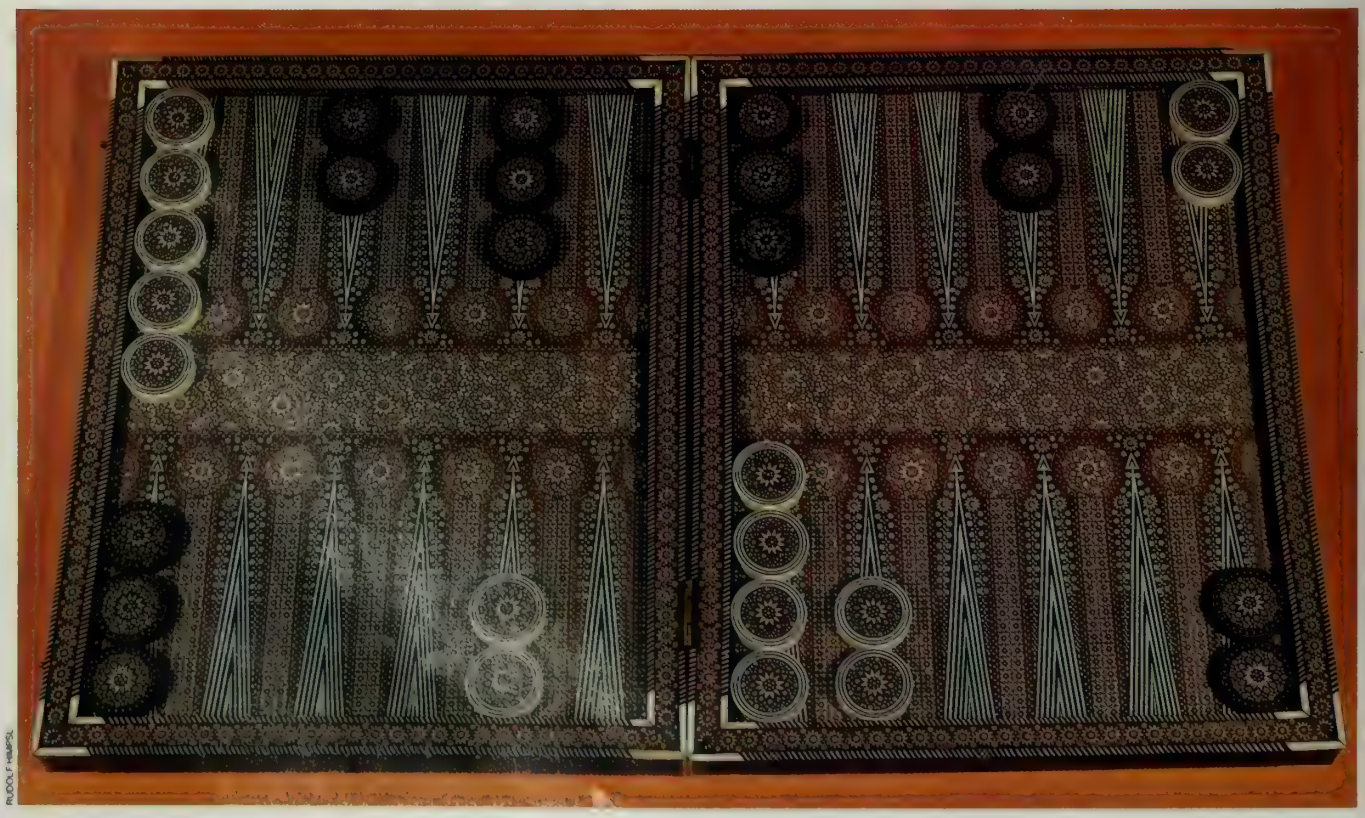
"Like a fashion designer, who must know how a pattern of stripes will look on the human form, a furniture designer must decide whether he wants to heighten or broaden a room, or whether he wants to add a certain boldness to the space. For the most part, these principles and skills are not taught, but are a matter of perception and adaptation."

Although Ron Newman added a contemporary look to the interior of his Nob Hill home, he carefully preserved the vision of the original occupants and the French craftsmen who created the interior embellishments of the residence. Thousands of miles from Paris, San Francisco exudes a similar individuality born of its setting and history, and Mr. Newman has deftly incorporated elements of both cultures in his design. □

—*Cameron Curtis McKinley*



BAY HIPPISLEY



RUDOLF HELPSL

Antiques: Alluring Amusements

Decorative Board and Table Games



FELICIANO

OPPOSITE ABOVE: *Boxed Set of Game Counters*, English, Regency period, circa 1815. Wood, lacquer and mother-of-pearl; 16″ wide x 7¼″ deep. A variety of counters are housed in japanned boxes with chinoiserie decoration. Howard Antiques, London.

OPPOSITE LEFT: *Backgammon Set*, Indian, mid-19th century. Wood with ebony and ivory intarsia; 19½″ long x 15″ wide. Meticulous intarsia fashioned this folding set also used for playing Morris and checkers. Bernheimer Antiquitäten, Munich.

ABOVE: *Music Game*, English, circa 1810. Mahogany, satinwood and ivory; 17½″ long x 10½″ wide. Dedicated to Her Royal Highness The Princess Charlotte of Wales, this amusing game teaches fundamentals of music. James II Galleries, Ltd., New York.



SERGE CARRIÉ

WHEN THE NEWS ARRIVED, in 1204, that Rouen was under siege, legend records that John, king of England and duke of Normandy, calmly declined to order preparations for the city's defense until he had brought a long-running game of chess to its conclusion. Capable of restoring a sense of balance during times of crisis, the innumerable games of chance, skill and strategy devised over the centuries have served with equal importance to enliven moments of quiet. Throughout history, the response of subject and sovereign alike, when plagued by what Boileau referred to as the "terrible burden of having nothing to do," has been to find relief in the joys and exhilarations of board and table amusements.

Many of these games were of simple design, like the Morris boards cut into the temple at Kurna in 1400 B.C., or like their near equivalents, carved almost three thousand years later into the cloister at Westminster Abbey by monks seeking to escape the tedium of long devotions. By contrast, when fashioned for the nobility, games were often as much works of art as objects of leisure. The ancient gaming boards recovered from the royal tombs at Ur combine inlaid lapis lazuli with shell, red limestone and bitumen. Games made for the monarchs of the Renaissance were often even more splendid. One early backgammon set, created for a German prince, was made of rock crystal and Oriental jasper. Visitors to the palace at Greenwich describe a similar extravagance on the part of Queen Elizabeth, who played draughts on a board set with emeralds. Playing cards might be equally magnificent,





SERGE CARRÉ

LEFT AND ABOVE: *Chess Set*, German, circa 1700. Tortoiseshell, ivory, pewter and brass; 19″ square. From Augsburg comes this highly ornamented chess set that captures the exuberance of the Baroque period. Minutely carved and stained ivory pieces stand poised on an unusual inlaid board bearing Oriental motifs. Jacques Kugel, Paris.

with suitmarks engraved on thin rectangles of silver, mother-of-pearl, or in the case of the lords of Rimini, on pure gold. It was the great Mughal emperor of India, Akbar, however, who carried his delight in game playing to the extreme. Akbar had great marble parchisi boards built to human scale at his palaces at Agra and Allahabad. While reclining on a central dais, the emperor and his courtiers directed living playing pieces to move across the board according to the throws of cowrie shells.

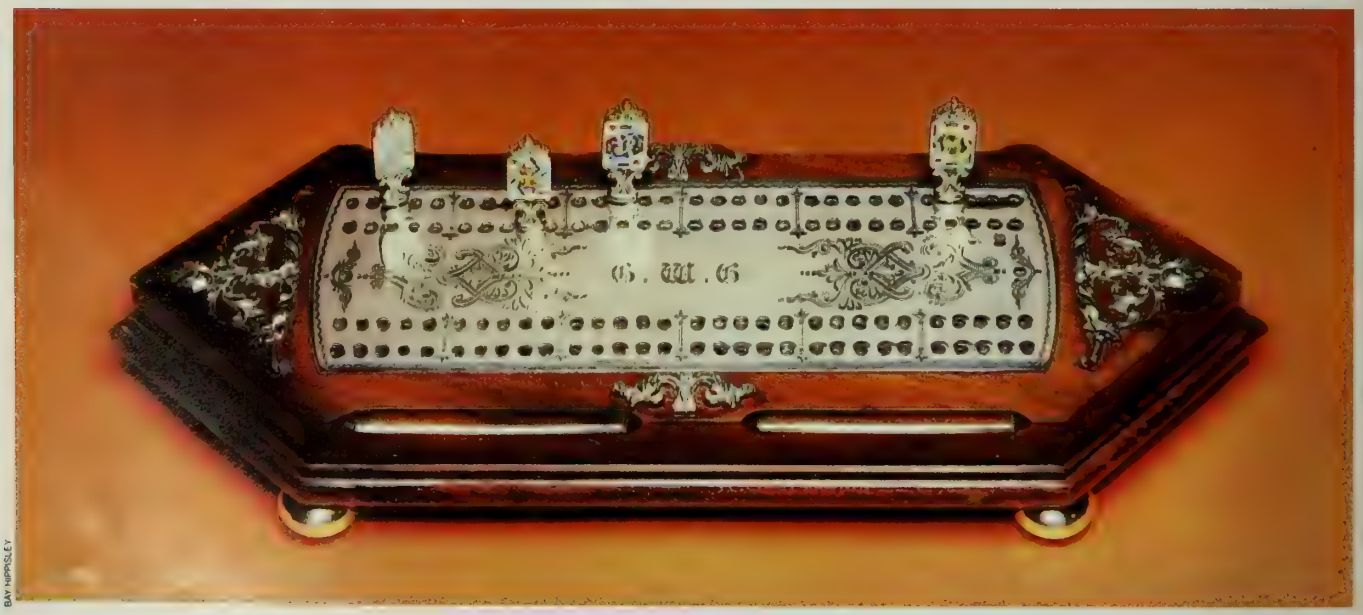
Always diverting, and often beautifully crafted, the games enjoyed by the privileged possessed yet another allure: They offered an opportunity to gamble. Gambling had always been a feature of court life—in the 1300s Edward II of England frequently was obliged to borrow from his barber to cover his losses—but the custom was most apparent in seventeenth- and eighteenth-century France. Indeed, outsiders referred to the court at Versailles as *"le tripot,"* the gambling den. The gaming tables offered welcome relief from the stiff etiquette of the French court, for only during gambling could restraint be abandoned. "The players behaved like madmen," the duchesse d'Orléans recalled, "one screaming aloud, another striking the table . . . a third uttering blasphemous oaths." Excitement was inevitable in view of the sums wagered. "Stakes have gone so high," wrote one stunned marquis, that "losses of 100,000 *écus* (600,000 gold francs) are common." Each of the Louis' had tried to limit such excess, Louis XVI with the least success. When he formally prohibited faro, money and cards were cleared from the tables



DAN SELLERS



FELICIANO



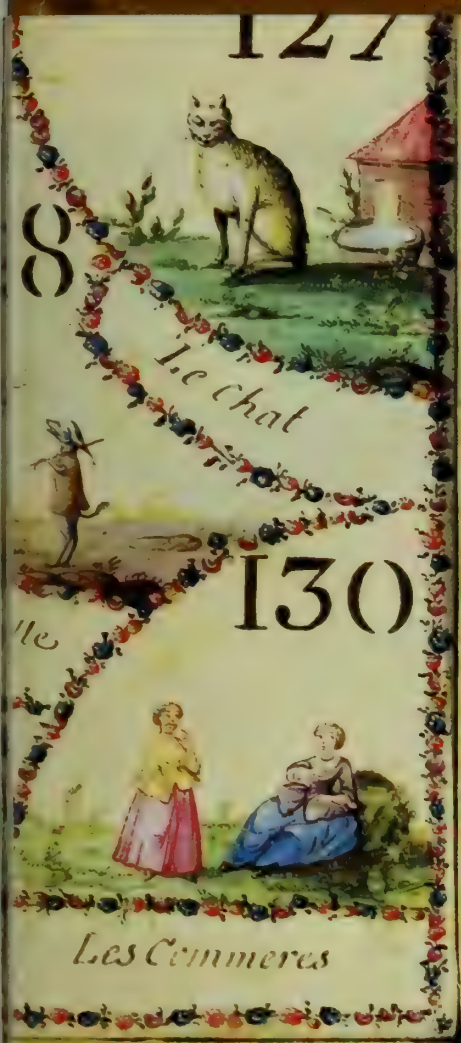
BAY HIPPISLEY

upon his approach, only to reappear when he retired for the evening at eleven o'clock. It [illegible] eager to resume [illegible] clocks at Versailles [illegible] hasten the king's de[illegible]

Charles Cotton, [illegible] of the seventeenth-century classic *The Compleat Gamester*, described gaming as an "enchanting witchery [illegible] mirror of life, games might lift revelers to "the top of mad joy with success" or plunge them "to the bottom of despair with misfortune." Whether found in [illegible] palaces of kings, in coffee house [illegible] tavern, the amusements of board [illegible] table provide a window into the [illegible] and a welcome expression of th[illegible] an need to play.□

—John A. Cuadrado

TOP LEFT: *Mah Jongg Set*, Chinese, late 19th century. Ivory, bamboo and white brass; 6¼" high x 9⅛" wide. East & Orient Company, Dallas. TOP RIGHT: *Playing Cards*, George Walker, Royal Warrant, playing card manufacturer, English, circa 1760. Cardboard; 3½" high x 2½" wide. Vernay & Jussel Inc., New York. ABOVE: *Cribbage Set*, T. Latham & E. Morton, English, 1892. Wood, silver and enamel; 10" long x 4" wide. M. Ekstein Ltd., London. OPPOSITE: *Lotto Game*, French, circa 1770. Painted cardboard; each card 6" long x 5" wide. Jacques Kugel, Paris.


127
8
Le chat
130
Les Commeres


36
38
La fermiere
la belle enfant
39
L'Escarpolette
40
la balançoire
le Tailleur de pierre


82
3
les Pelerins
85


26
27
28
Cueilleur de Pommes
Le Lanternier
29
Le Petit char
30

AN IMPOSING WHITE residence built in an elegant Mediterranean style is the centerpiece of a large park some five hundred yards from the Mediterranean Sea, not far from Antibes. Its owner, a man of international prestige, envisioned it as "a place where the family could go to relax during the hot summer months."

Deciding to add a new wing onto the existing villa, which had been built in 1925, he commissioned Rome architect-designer Toni Facella Sensi to undertake the project. Mr. Facella Sensi instinctively responds to the grand manner of imperial and Neo-Classical Rome, and his client, happily, shares this taste. Since this style accords perfectly with the most traditionally Roman of the old French provinces, it was a harmonious collaboration from the outset.

Plans for the new wing called for two sumptuous guest suites opening onto the garden, an expansive living room for entertaining, and a suite for the client and his wife. "The plans I created were accepted immediately, and from that point I was free to proceed on my own until the new wing was completed, eight months later," says the architect-designer. "Although the workers on the project were French, and a French firm had landscaped the garden, I brought all of the materials from Italy and produced all of the modern furniture in my studio in Rome."

The materials chosen for the new wing are marble, and mirrored surfaces, a combination that powerfully reinforces the Neo-Classical style of the interiors. Both are hard and cool, particularly refreshing for the summer months. Whereas marble makes a weighty, imperial statement with its imposing polished surface, mirrors seem to open up the space dramatically, especially in the smaller areas, and flood the rooms with light.





Summer Villa in Cannes

Neo-Classical Ambience on the French Riviera

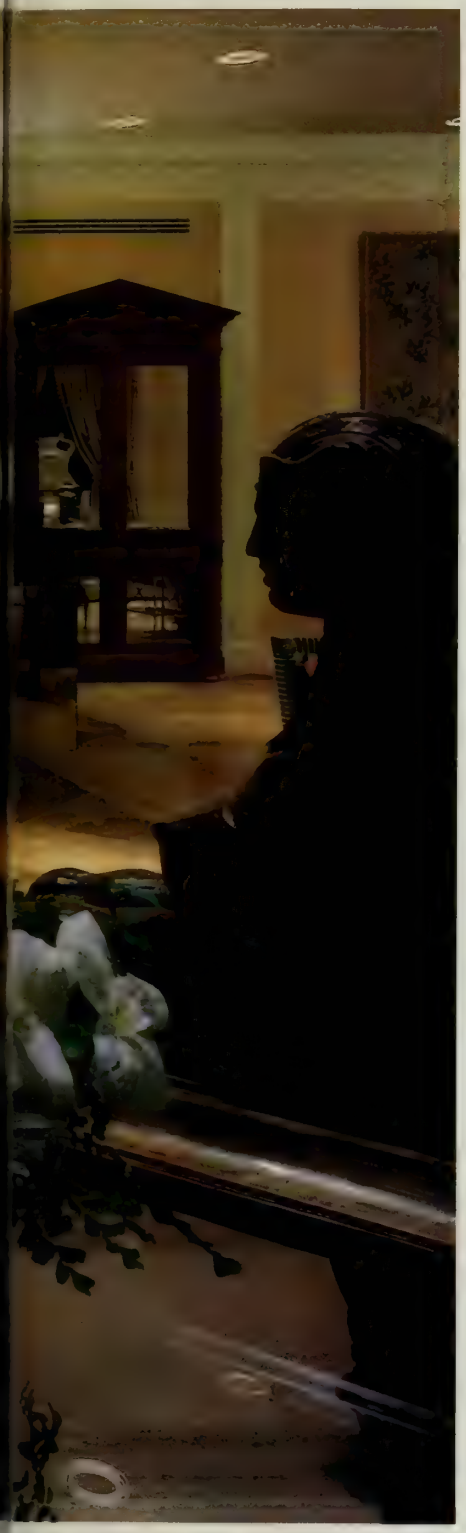
INTERIOR DESIGN BY TONI FACELLA SENSI
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



OPPOSITE: Set among the pines and palms of the French Riviera, a splendid villa built in 1925 typifies the Mediterranean style. Architect-designer Toni Facella Sensi added a new wing, to accommodate the owners' frequent guests and to provide more space for entertaining. Throughout the rooms the designer incorporated his own refined sense of Roman Neo-Classical style into the more casual atmosphere of the Côte d'Azur. ABOVE: Conceived on a grand scale, the Living Room is used for large receptions, as well as for more intimate gatherings. To maintain a sense of order and serenity, the Neo-Classical principles of geometry, symmetry and proportion are brought into play. Three shades of Italian travertine geometrically divide the floor and outline the separate seating areas, while a symmetrical placement of furniture preserves the balance within each grouping.



AND OPPOSITE ABOVE: A Louis Philippe–style pouf is the central axis around which the
n the Living Room are arranged. Mirrors on walls and cabinet fronts expand and rein-
m. A large Neo-Classical mirror, floral tapestries and amply cushioned sofas add a softer
ng Neo-Classical mood. OPPOSITE: The formality of the Dining Room is relieved
tury English botanical drawings. Lacquered paneling and mirrored walls
of the Georgian-style console and the early 19th-century table.









ABOVE: In the Guest Bedroom of the Green Suite, soft colors and a harmonious use of proportion have a welcoming appeal. Neo-Classical motifs appear in the stylized border of the petit point rug and the Empire-style lacquered armchairs covered in silk. The Master Bedroom is a study in pattern, with the play of diagonals repeated in the silk wallcovering and a durrie rug. An Empire briarwood commode displays a Neo-Classical clock.
OPPOSITE CENTER AND OPPOSITE: Subtly reminiscent of the ancient Roman baths, the Master Bath is a cool, elegant retreat. Silk draperies frame a view of the Mediterranean. Painting by Jean-Pierre Rio.



The flooring in the living room is of three types of Italian travertine, in harmonious shades. There are marble urns and busts of Roman emperors, a pair of sphinxes in red granite marble, and a splendidly embellished fireplace mantel of marble and gilt bronze. Some of the furnishings, such as the chaise longues and the giltwood marquises, make only a casual reference to the dominant mood, flirting with the Neo-Classical theme—but never insisting on a literal reproduction of style. The most arresting piece, however, is an eighteenth-century Neo-Classical mirror over the fireplace. Sounding a brilliant flourish, it dramatically accents the easy elegance of the seating areas punctuating the grand space.

Neo-Classical motifs extend to the private quarters of the villa, where the guest suites are clearly inspired by antiquity. One has a dressing room reminiscent of the Villa dei Misteri, in Pompeii. In the other, a full-size cast of a section of Phidias's frieze for the Parthenon solemnly adorns a dressing room containing an Empire table that bears a Grecian-style krater. Throughout the rooms, however, the refined tone is softened by the abundant use of exquisite fabrics—silk, cashmere, wool.

It is perhaps in the master bath that the classical references blend most artfully with the sense of luxury and ease. Large panels of mirror are framed in double strips of brass-bound wood, recalling pilasters topped by capitals. The play of myriad reflections seems to suggest a labyrinthine pillared court, while the gleaming marble floor, inset with two shades of onyx, echoes the mosaics of a great Roman bathhouse.

Toni Facella Sensi's designs always eschew the theatrical, and for this stately villa he embraces two distinct epochs—past and present—with consummate finish. It comes almost as a surprise that the home, of a splendor almost unequaled on this privileged coast, can still preserve the freshness of a summer place by the sea. □

—Adrian Cook







Gardens: At Seven Pines

Peaceable Kingdoms of Flora and Fauna in Pennsylvania

PHOTOGRAPHY BY DEREK FELL





HAVING RECEIVED a land grant from William Penn, in 1690, John Atkinson planted his crops and seven pines—one for each of his children—on the fertile Delaware Valley farmland surrounding his fieldstone house. Four years ago, one year after Thomas Brookes Kyle and Jerome F. Murray had acquired the property, now known as *Seven Pines*, in New Hope, Pennsylvania, they began their landscaping by planting a formal yew garden in one area and some twenty-eight thousand daffodils in another. Clearly, they had other plans for these hundred acres.

"This was the only house in the area with the mature foundations for a period garden," says Mr. Murray. "There were dogwoods, beautifully established, some tree peonies, magnolias and American holly."

Today, in addition to working farmland, there are cutting gardens, woodlands, pastures, twenty-five acres of gently rolling lawn, a newly

"This was the only house in the area with the mature foundations for a period garden," says Jerome F. Murray of the 100-acre New Hope, Pennsylvania estate he and Thomas Brookes Kyle purchased in 1978. OPPOSITE ABOVE: A pond and expanse of lawn create an idyllic setting for the main house. ABOVE AND COVER: Flowers blossom at the edge of the terrace and in a perennial border near the residence. OPPOSITE: An Alpine goat is one of the many pets inspiring Mr. Kyle to remark, "We almost have Noah's Ark here."









enlarged pond and a sprightly garden of familiar flowers—a seemingly artless tangle of color and fragrance that only a combination of disciplined labor, experience and cultivated taste could achieve.

"Our garden reflects our fondness for the various types of landscaping, English, French and Italian," observes Jerome Murray, who has a penchant for the romantic, casual feeling of English herbaceous borders, native woodland plantings and gnarled, twisted old trees in combination with carefully clipped yews.

Drifts of flowers—phlox, Shasta daisies and irises in herbaceous perennial borders—outline the Oval Garden. Closer to the main house are more formal plantings of rhododendrons and dogwoods, lilacs and azaleas edging the flagstone terrace surrounding a water lily pond.

In pastoral scenes painted throughout the centuries artists have documented the natural affinity existing



between gardens and animals, and this garden is no exception. Its pet population includes four dogs; a pony; two burros that were rescued by helicopter from the Grand Canyon and purchased through the Fund for Animals; two mountain goats; four domestic geese; peacocks; and thirty sheep to which their owners humorously refer as "adjunct lawn clippers." "We almost have Noah's Ark here," admits Thomas Kyle.

Roses are one of the highlights of Seven Pines, though according to Mr. Murray, "Our rose garden would probably horrify a pure rose fancier, because even though it is formal in shape and planting, it is not solely an island of texture and color. We grow our roses in the company of lavender, irises and pinks." There is also a bed of fragrant old roses, beyond and below the orchard, near the swimming pool and bathhouse pavilions. "Old roses have a wonderful scent," says Mr. Kyle. "I think ours are certainly

PRECEDING PAGES: The Rose Garden features a potpourri of old-fashioned roses mingled with silvery lamb's-ears, daisies and feverfew. OPPOSITE ABOVE: Bordering the Oval Garden are irises, poppies and Shasta daisies. ABOVE: Near the terrace, spires of foxglove hold sway among snowy phlox, Siberian irises, lilies-of-the-Nile and hibiscus. OPPOSITE: Grazing in a meadow are three of the thirty sheep of Seven Pines. They earn their keep as "adjunct lawn clippers," according to the owners.





among the prettiest on the East Coast."

Constance Spry—both the rose and the noted flower arranger for whom the flower was named—garners Thomas Kyle's highest compliments. He recalls a year that he spent as an art student in New York, when he worked part time at Constance Spry's shop on Park Avenue. That background, as an artist and an arranger of flowers, is now reflected in the garden at Seven Pines.

Mr. Kyle credits his former mentor with bringing back into fashion the wonderful "old roses" and old plants that seed and plant catalogs describe so beguilingly. He and Mr. Murray are both devoted catalog readers, and they order many of their plants from nurseries in the United States and abroad. "We're still in the testing stage," Mr. Kyle explains, "discovering which varieties adapt best to our climate and soil conditions."

For a garden as young as Seven Pines to be so rapidly established is

The pet population at Seven Pines inspires one of the owners to say, "We almost have Noah's Ark here."



indicative of the owners' constant attention and care. Most of the year they work outdoors. There are even winter tasks. "That's our time for working in the greenhouse, for clearing out underbrush, for reading and for evaluating our successes and failures," says Jerome Murray.

They are at once gratified and challenged by Seven Pines. The clematis, with which Thomas Kyle had no luck in his garden in France, blooms here profusely. A hammock is slung between two trees in a favorite spot near the rose garden, for the rare hours of leisure. They regret the widely held opinion that a successful garden must be letter-perfect. That is not their credo. Instead they prefer the philosophy espoused by a friend who, when asked if she considered herself a successful gardener, replied, "Yes, I think I am, because I can move a rose bush when it's in full bloom and it doesn't even wilt."□

—Elaine B. Steiner

OPPOSITE ABOVE: The balcony of the main house overlooks the terrace, inset with a lily pond, and a fence delineating the transition from formal gardens to a vista of lawn and meadows. Peeking over the fence, near the blue spruce tree, are 'Constance Spry' roses, named for the famed floral arranger who was once Mr. Kyle's mentor. ABOVE: White fantail doves nest in the dovecote topping a shelter peaceably shared by goats, sheep, burros and peacocks. OPPOSITE: The spring-fed pond is home to a pair of pet geese.





The Collectors: Unfolding of a Modern Aesthetic

Irène Gerassimov Expands upon Tradition in Her Paris Home

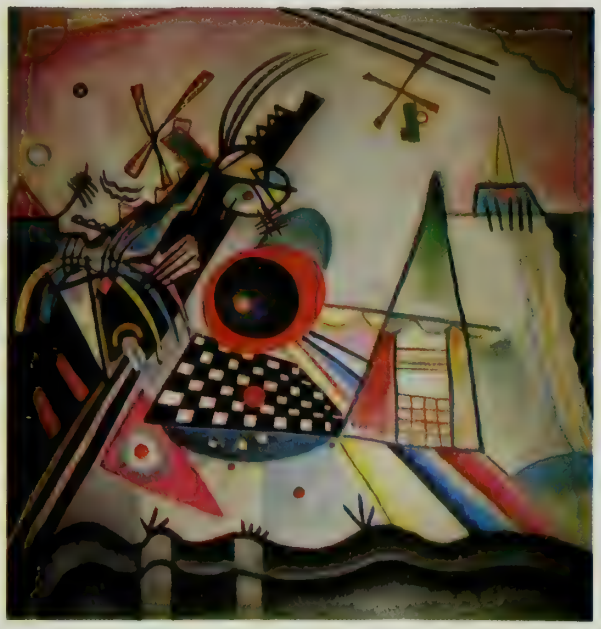
PHOTOGRAPHY BY PASCAL HINOUS

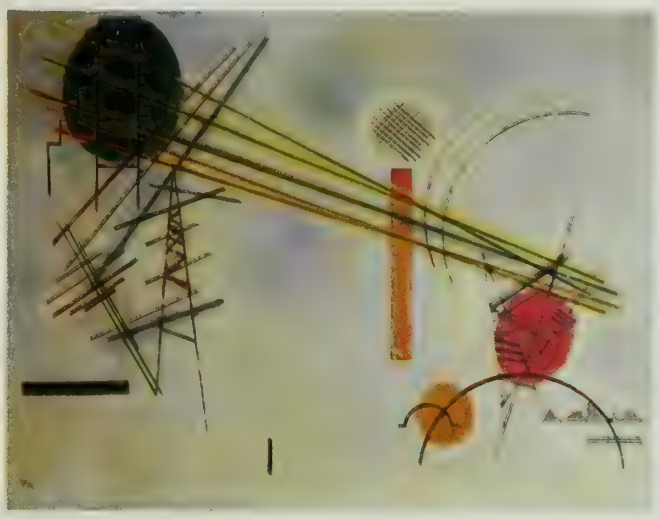
DECEPTIVELY, the entrance hall in Mrs. Irène Gerassimov's comfortable Second Empire house in Paris provides few clues to her passionate enthusiasm for modern art. A Régence mirror and a pair of André-Charles Boulle wedding chests suggest, to the contrary, a taste for tradition. Similar restraint prevails in the ground floor salon, where, against expanses of Régence boiserie, works by Hajdu and Hartung, from the 1960s, are juxtaposed with a Rouault and a Renoir.

Three Chagall canvases preside in the dining room, in harmony with more eighteenth-century boiserie. It is only upstairs that paintings by Antoni Tapiès, Wassily Kandinsky, Jean Fautrier, Jean Dubuffet, and Hans Hartung begin to hint at the nature and extent of a collection begun nearly thirty years ago.

Mrs. Gerassimov started buying paintings in the 1950s, but it was during her youth, when she was living with her Russian émigré family in Berlin in the 1920s, that she discovered contemporary art. Naturally, she was first attracted to the work of other Russian exiles—Kandinsky, Mikhail Larionov, Alexei Jawlensky—and then to the Fauves and Expressionists who were in the limelight at the time, painters like Ernst Ludwig Kirchner and Emil Nolde.

Her father was a collector, but preferred the verist painters of the late





In the Paris home of Mrs. Irène Gerassimov, a modern art collection is intriguingly juxtaposed with period interiors. LEFT: Before collecting modern art, Mrs. Gerassimov was fascinated with 18th-century furniture, such as the brocaded fauteuils by Cresson, the Régence *bureau plat*, and the Bernard II van Risen Burgh lady's work table in the Salon. Above the consoles are a 1945–48 painting by Rouault and a portrait of a young girl by Renoir. The large painting is by Hartung; the aluminum sculpture, by Hajdu. TOP AND ABOVE: The collection—and the décor—assumes a more modern tenor upstairs, where Mrs. Gerassimov displays Kandinsky's *Without Support*, 1923 (top) and *Light Blue*, 1929.

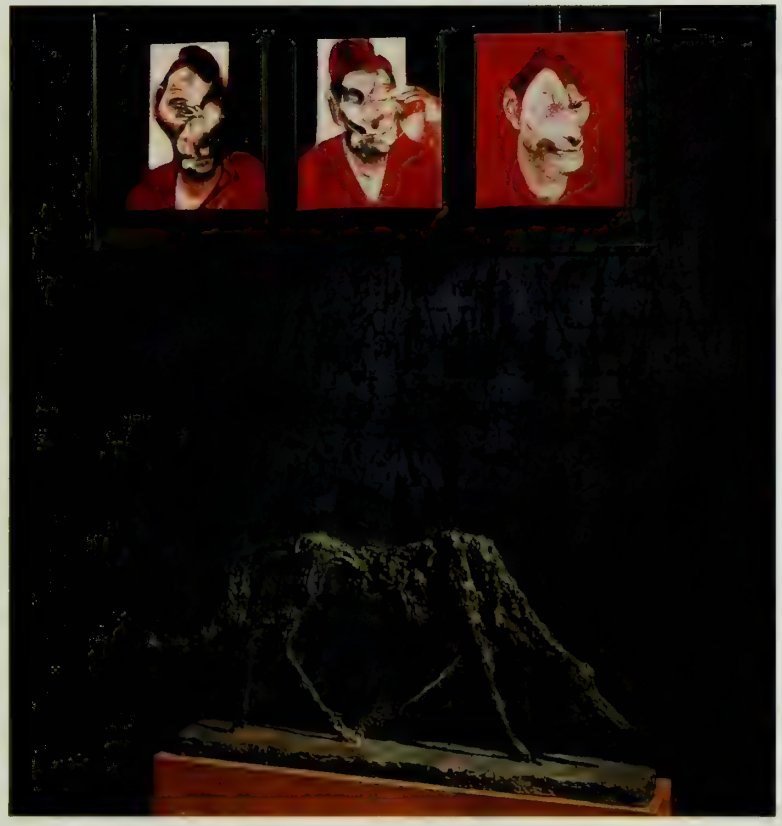


nineteenth century. Mrs. Gerassimov says, "Still, sometimes he would buy from needy Russian artists, though without really knowing what he was getting." That's how a rather good Chagall, deemed too unsophisticated to display before guests, came to be hung on the stairs to the children's rooms. "We looked at it constantly, and it was much more a part of our lives than the pictures in the salon."

Irène Gerassimov's introduction to painting was followed by practical experience as an art student, interrupted only by her marriage and departure for France in the early 1930s. She recalls, "My first husband moved in the worlds of film and ballet, and strangely enough, painting went totally out of my life. We knew Antonin Artaud and Jean Cocteau, but as writers, not artists."

It was during this period that Mrs. Gerassimov began amassing her handsome collection of eighteenth-century furniture. But it was only after the war that she renewed her interest in contemporary painting. Confined to bed during an illness and too tired to dip into a novel, one day she leafed through a Skira art book to discover Fautrier, Tapiès, Soulages—and nonrepresentational painting. "What a revelation! Until then I had been wary of abstract art, which I thought of as printed fabric tacked over stretchers. I began to devour what painters had written about painting, so I could understand it better.

"It was just about that time that I rediscovered Chagall at a gallery show in Geneva," Mrs. Gerassimov recalls. She tried to buy a *King David*, but the work was destined for the Chagall Museum in Nice. "However, moved by the fact that my father had bought one of his paintings half





OPPOSITE: Régence boiserie, continuing from the salon, becomes a distinctive background for Chagall paintings in the Dining Room. The series, commissioned in 1966 and 1967, includes *Paris* as the overdoor, and *La Musique* and *La Danse* on either side. TOP: Francis Bacon's *Three Studies for the Portrait of Lucien Freud*, 1964, and Giacometti's bronze *Dog*, 1951, are seen against the suede wall of the Music Salon. ABOVE: Mrs. Gerassimov designed the Music Salon as a contemporary setting for the more modern works. "I wasn't content just to fill the room with art. I wanted artists to design some of its basic elements," she says. One example is the slate fireplace relief created by Raoul Ubac in 1966. Paintings (left to right) are Antoni Tapiès's untitled composition, Jean Dubuffet's *Le Barbouillé*, 1955, and Ubac's *Deux Corps*, 1966.





a century earlier, Chagall agreed to do something on commission." The resulting painting now adorns the dining room, with other works by Chagall. The artist then created a mosaic for the walls of the courtyard visible from the dining room window.

Most of Mrs. Gerassimov's more modern works are displayed in the upstairs music salon, which she designed. By covering the walls and concealing even the windows with suede, she backdropped the art and muffled the sound. No elaborate cornice or superfluous ornament distracts the eye from the art.

"I wasn't content just to fill the room with art. I wanted artists to design some of its basic elements," she says. Thus Hajdu contributed the door handles, a bas-relief panel between the windows and an intricate floor-to-ceiling bronze column. Raoul Ubac designed the slate fireplace.

When in Paris, Irène Gerassimov assiduously frequents galleries, openings and other art world events that bring her into contact not only with the works, but with the artists.

Many are established names, but she takes an interest in younger artists too—like Nicolas Uriburu, known for his conceptual pieces: the "ecological" green dyes he has poured into fountains, the Grand Canal in Venice, and New York's East River.

Mrs. Gerassimov's house is similar to her father's home in Berlin in one respect: The higher the location, the more contemporary the collection. And who can say? Her continual search for new artists and new ways to display her collection, her travels across America and throughout the Far East, could result in the transformation even of her home's remaining "traditional" floor.□

—Jean-Louis Gaillemin

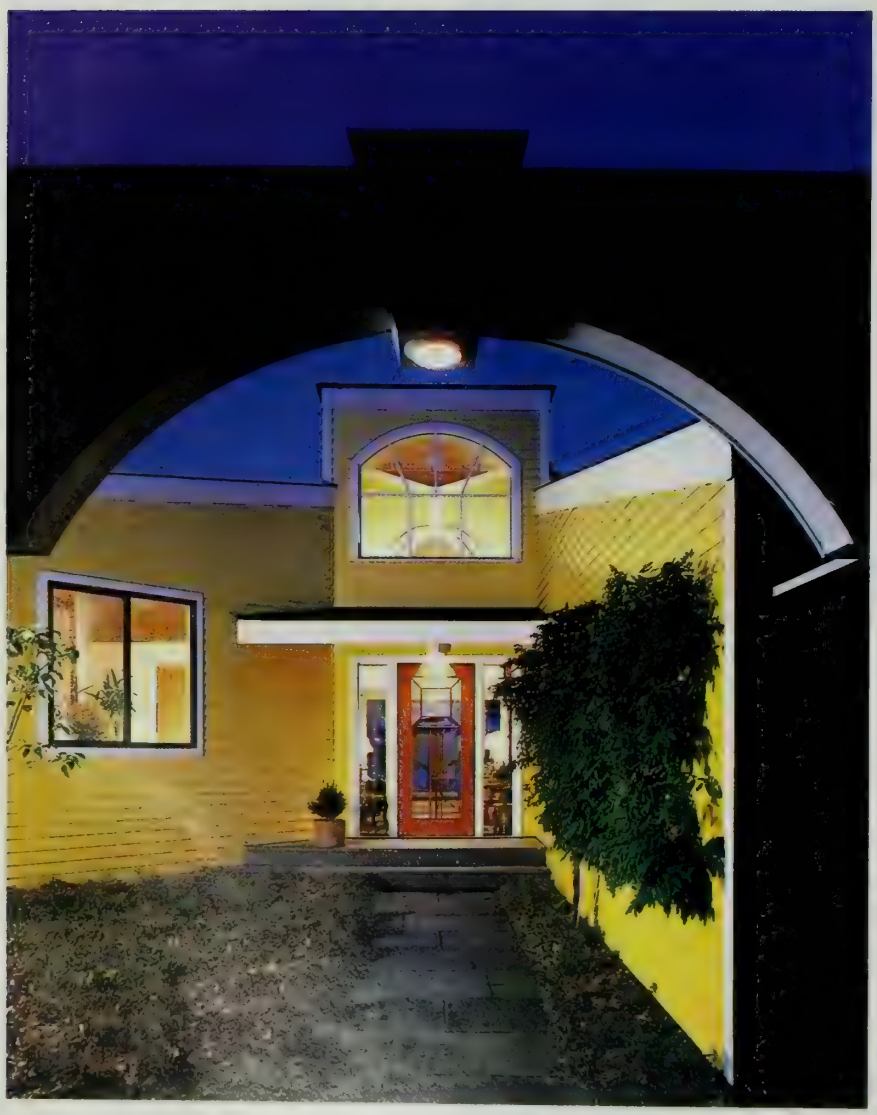


TOP: In the Master Bedroom is a Pierre Soulages abstraction, 1961–62, above the bed. ABOVE: The *bureau à cylindre* in the Master Bedroom was made for Cardinal de Rohan. Alfred Manessier painted the meditative *Holy Face* in 1964. RIGHT: Because Chagall was moved by the fact that my father had bought one of his paintings half a century earlier," says Mrs. Gerassimov, he agreed to do some paintings on commission and later designed the mosaics for the courtyard, visible from the dining room. After covering three walls with flowing images, he extended his design to include the pool, paving, and marble figures perched at the pool's edge.



Architecture: William H. Grover

PHOTOGRAPHY BY NORMAN MCGRATH

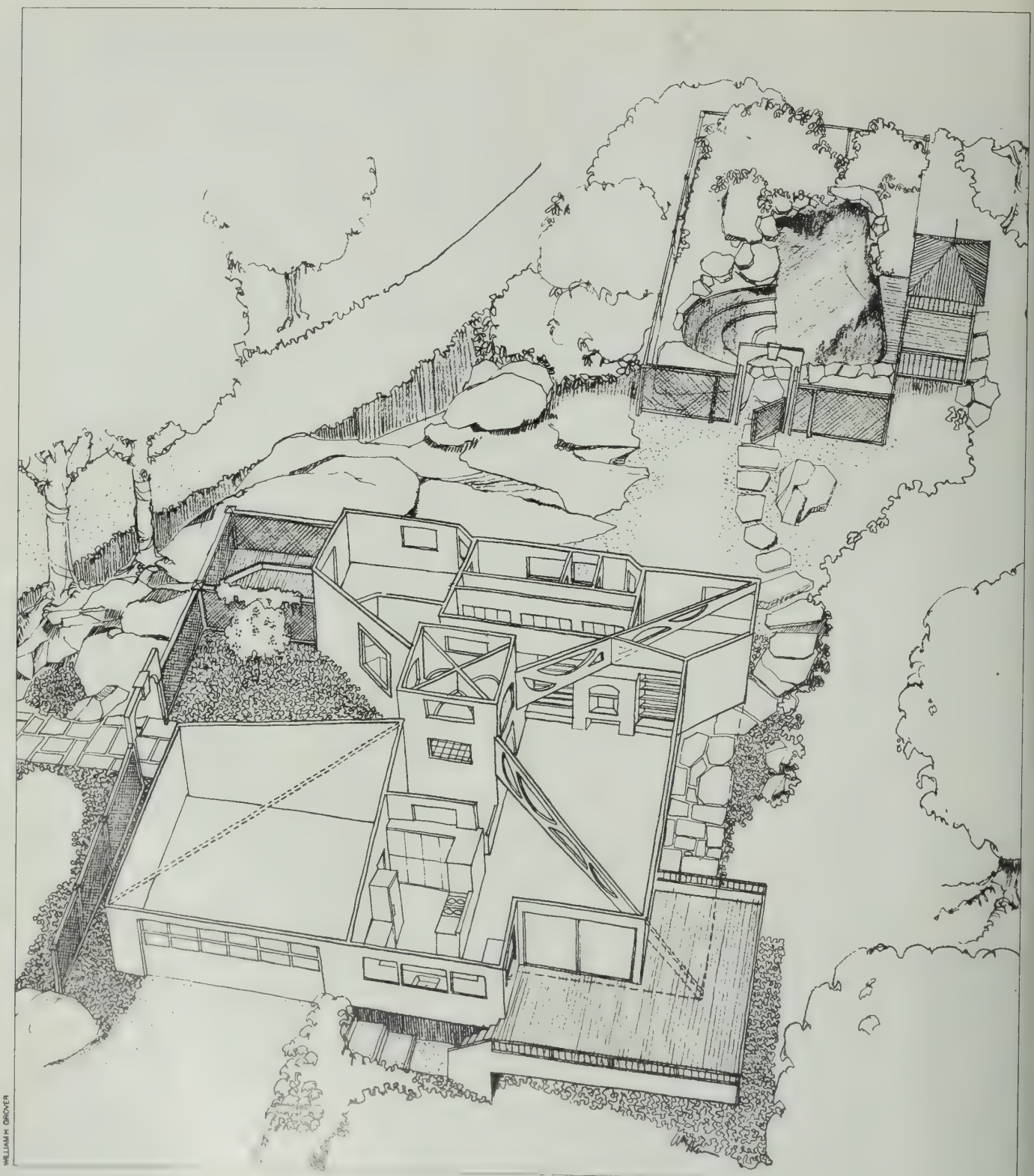




On a wooded site along the Connecticut River, architect William H. Grover designed a small six-room house that is quietly compatible with its New England setting. RIGHT AND ABOVE: Mr. Grover's preference for "gates and entrances and formal things like that" is reflected in the double-height entrance hall, an arched gate, and the lattice fence, which separates the forest from a courtyard.

A HOUSE CAN REPRESENT, among many things, a description of the relationship between architect and client. Often, it can prove an arena for clashing preferences. Occasionally, however, sympathies are fully in harmony and the architect is able to translate the





WILLIAM GROVER

In the area between upper and lower beams, plywood cutouts give the whimsical suggestion of trusswork.

client's spoken desires into reality. In a small house for a retired couple in Connecticut, William H. Grover, of the firm Moore, Grover, Harper, has done precisely that. "My friends just don't believe that we built the first plan Bill gave us," says one of the owners. "The only thing we changed was the location of one door."

When the clients approached Mr. Grover, they already had many things firmly in mind. They had owned the site for years and knew what they wanted. They knew the architect's work and were impressed by it. And they had clear ideas about the way in which they wanted to live: He is a retired naval officer and an enthusiastic sailor, still in love with the sea. She is an accomplished cook, as well as an artful connoisseur and collector of antiques.

The house is extremely compact, yet the clients are impressed with its feeling of spaciousness—a feeling enhanced by the open plan of the living area. The general orientation of the house is determined by spectacular vistas over the Connecticut River to the east, and the major spaces are situated to accommodate the view.

But spaciousness also comes from the skillful manipulation of interior volumes. The house is topped by a low hipped roof centered on a double-height entrance hall. The additional height created by the pitch of the roof adds both visual texture and a feeling of airiness. Also, roof supports provide the architect with the occasion for his liveliest gesture, filling in the area between upper and lower beams with plywood cutouts that give the whimsical suggestion of trusswork and supply a means of introducing color at an upper level.

If the logic of this house comes essentially from the inside, its exterior is both compatible with the interior and well resolved in itself. The sloping site occupies the crest of a hill and, though wooded, has great prominence when viewed from the town below. On this side, the architect chose, in effect, to camouflage the house by making it relatively low





OPPOSITE: A drawing defines the open living areas. Resembling a tent, the house is supported at the center by the square entrance tower, which fills the home with natural light. TOP: In the Living Room, the architect added ceiling-level plywood cutouts—a whimsical touch giving the illusion of airiness. The teak door in the entrance hall was designed by Stephen Lloyd, a collaborator on this project; tiles are from Country Floors. ABOVE: Mirrors are placed to reflect the rafters, appearing to increase the Living Room space.





TOP: The side façade, seen [illegible] reveals the two contrasting faces of the house. ABOVE: The rear façade, represen[illegible] formal bent, is designed to blend with the surrounding forest, wild flowers and [illegible] outcroppings. OPPOSITE: The Deck extends over the sloping site and gives the appearance of resting high in the oak trees.

and horizontal, and by painting the walls that face the town in a color meant to blend with the surrounding white oaks. Even among the bare trees of winter, it is difficult to spot.

The house is quite different, however, on the opposite side, at the front entrance. Here the siding is painted a vibrant yellow—a color chosen to match the daffodils growing in the woods. Arrival is through a gate with a keystone arch set in a fence of bright yellow lattice. "I like gates and entrances and formal things like that," says the architect. A path leads to the entrance tower, where the front door, of teak and leaded glass, reveals the river view. To the right, a clapboard wall parallels the path, while on the left a wall moves off at a cutting 45 degrees, forcing a kind of broad perspective. While the architect uses such familiar elements as an entrance tower, hipped roof, lattice fence and gateway, he gives an abstracted, rather than a conventional, version of them. Though it is clearly not a traditional house, it retains enough of the atmosphere of tradition to comfortably support its antique furnishings and historic setting.

Ultimately, what is most impressive about this house is the way it blends seriousness and levity—qualities it shares with both architect and occupants. Creating a very New England environment—careful, without ostentation, it is a house that is quietly compatible with its setting. Even its landscaping—by landscape architect Lester Collins—gives expression to this concern for context: The rock outcroppings that cover the site have been bared and made into prominent elements. Wild flowers predominate among the plantings.

When the owners of the house engaged the architect, they gave him two lists: One was composed of things they could not live without. The other was of things they could not live with. It resulted in a house with which they are completely satisfied. And for William Grover, "This was the easiest job I ever did."□

—Michael Sorkin



ARCHITECTURAL DIGEST VISITS:
Diego Giacometti

PHOTOGRAPHY BY PASCAL HINOUS





ABOVE LEFT: A simple courtyard filled with the distinctive designs of Diego Giacometti leads to the artist's small two-story house and workshop in Montparnasse. ABOVE RIGHT: Seated at his desk in the Living Room, near a chair of his own design and a photograph of his brother, Alberto, Giacometti is visited by one of his two cats. RIGHT: The Living Room contains works by Diego's notable contemporaries and collected pieces that inspire him. On the wall at left are a lithograph and ceramic plate by Braque, and a Coptic figure. A few of the bronze furnishings reflect the brothers' long collaboration; others are by Diego alone.

DIEGO GIACOMETTI is a handsome man, calm and deliberate. His eyes smile at visitors to his Montparnasse home and workshop, betraying a hint of mischief as he waits for their questions. But no one is ever made to feel like an intruder, and although his answers may be brief, they have the ring of sincerity. The tiny two-story house and the workshop across a courtyard have a suburban feeling; the courtyard's greenery acts as an antidote to the oppressive buildings looming on all sides. "This used to be open country," the artist recalls. "None of that existed when my brother and I moved here."

"Here" was another Paris atelier, on the nearby corner of the rue Hippolyte-Maindron, where Diego Giacometti and his elder brother Alberto, the painter and sculptor, began their lives as artists in the 1920s. only Alberto's death in 1966 put an end to their collaboration.

Not long ago a fire destroyed the old atelier, a cramped space overflowing with maquettes. It was there, or next door, to a marginally bigger workshop, that visitors flocked to admire Alberto's sculptures and, later, Diego's furniture—both destined to achieve world renown.

In his current living quarters, Diego has made no attempt at "decoration"; nothing is contrived. The effect is simply that of a life unfolding among a haphazard clutter of useful objects and works of art. An old armchair seems to be reserved for his two cats—he himself is satisfied with a straight-back chair.

The living room has the special coloration belonging to an artist's unique vision. There are low bronze tables ornamented with owls; a basin





cast in the shape of a leaf; consoles and stools that much represent the needs or desires of the art lovers and collectors [illegible] hard-pressed to satisfy these

"If I could s[illegible] But his order book [illegible] ruled off in squares [illegible] names, people who [illegible] objects it will take him [illegible] years to get around to making. And of course it's highly unlikely he would ever manage to resist the pleasure of creating something new.

Of the two bronze cats, erect on a nearby table and slyly offering bowls of birdseed, Giacometti says, "They were a commission from Aimé Maeght. He wanted feeders for the aviaries at the Maeght Foundation. I like commissions—they're fertile ground for the imagination, and always stimulate me."

His eyes light up when he talks about the various objects he has produced for friends who have helped and encouraged him—film producer Raoul Lévy, the late art dealer and collector Maeght, and other patrons, such as Hélène Bokanovsky. "I like









creating useful things," Diego remarks, "things that serve a purpose." He's aware that he is imitated, sometimes copied, and that pirated Diego Giacometti designs are mass-produced. But he will only say, "I know, people have told me."

Diego's friendships with artists never really influenced his work. He seems to have lived the intensely creative artistic life of between-the-wars Paris from one day to the next, enjoying the hearty atmosphere of cheerful dinners at which Yves Tanguy, Max Ernst, Joan Miró or André Derain were frequent guests. Diego admired them for their diverse talents, but looked elsewhere for his deepest sources of inspiration, nourishing his artistic vision on the innovations of

OPPOSITE AND TOP LEFT: A 1981 table in the Living Room, with a *Promenade of Friends* along the stretcher (detail), exhibits the simplified form, diminutive scale and naturalistic motifs characteristic of Diego Giacometti's bronzes. TOP RIGHT: An ostrich egg was given fanciful support by Diego. ABOVE LEFT: Diego Giacometti's collected artworks include a Daumier bust of Prunelle, and an Egyptian wooden cat. ABOVE RIGHT: The artist created these bronze cats as bird feeders for the aviaries at the Maeght Foundation in St.-Paul-de-Vence.

There has never been a retrospective of Diego Giacometti's work, but he doesn't *want* a show.





ABOVE LEFT: Diego Giacometti has chosen few adornments for his Bedroom: a Goya image, family photographs—and books. ABOVE RIGHT AND RIGHT: The lantern-shaped chandelier in progress in his Workshop, across the courtyard, is a commission for the entrance hall of a château. "I like creating useful things," he says, "things that serve a purpose."

theater personalities Gaston Baty and Charles Dullin, and the magical stage designs of Christian Bérard. He speaks with matter-of-fact acceptance of this period of his life, when he put himself entirely at his brother's disposal—creating castings of Alberto's numerous sculptures and helping to finish them, too—temporarily setting aside his own work and keeping his personal inspiration under wraps.

Now, living on his own—with his cats—Diego rises at seven, drinks his coffee, does the crossword puzzle and sets to work. Meals aren't a problem, he [illegible] because "there's never anything in the house except cat food, and a yogurt for me." He eats his yogurt at noon, then goes back to work until evening. He never dines at [illegible] all to a nearby bistro [illegible] farther afield to [illegible] where there's an [illegible] he likes. He compl[illegible] friends have tur[illegible] getting very hard to roust them out."

In this subdued and solitary life he finds a serenity that, allied to a natural dignity, endows him with a certain aloofness. He insists, "I don't like publicity. All that fuss over a name! The pomposity!" It seems surprising that there has never been a retrospective to give an overall view of his work, but he doesn't *want* a show. "I find the idea absurd," he says. "Yes, if one day the Musée des Arts Décoratifs should get together a group show to include a variety of artistic trends, I'd be happy to join in. But on my own, no."

Diego Giacometti has no regrets about embarking on his own career so late in life. His work was always there, maturing, as day in and day out he assisted his elder brother—and waited for the moment to express his own artistic truth. Now that moment is bathed in solitude and the sweetness of remembering.□

Charlotte Aillaud

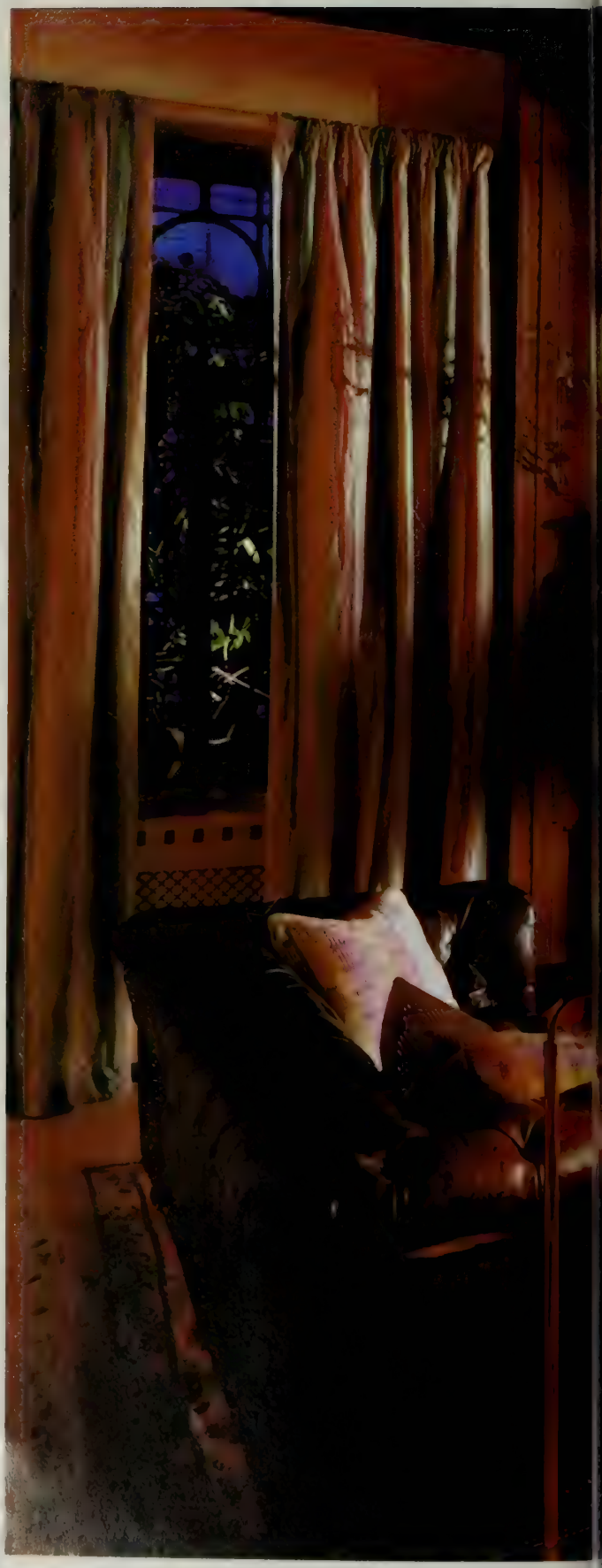


Country Spirit

Designer's Penthouse in New York City

INTERIOR DESIGN BY DAVID LAURANCE
PHOTOGRAPHY BY PETER VITALE





The tranquillity of country living finds fresh expression in designer David Laurance's Manhattan penthouse. ABOVE: A lush terrace presents a peaceful respite from the bustle of the city below. RIGHT: The restored coffered ceiling and fireplace wall add warmth to the Living Room. Comfortable furnishings, leaded glass windows and an equestrian painting reinforce the "country house" feeling. Striped ombré silk taffeta draperies from Old World Weavers.

"PEOPLE HAVE TOLD ME it's like a house in the country, on top of a building," says interior designer David Laurance of his Manhattan penthouse apartment.

But the 1930s apartment is more than just a "country house." Located in the Sutton Place area of the city, it is mood, as well as place; appealing to hand and ear, as well as to the eye. "It works for one, and it works for one hundred when I'm entertaining. It has a calm, relaxed elegance.

"In the daytime, the sun streams in through the leaded glass windows, and in the evening, with the windows open and the taffeta draperies fluttering, you can hear the gurgling of the fountain on the terrace, far above the sounds of the city. Then it's like the country in summertime."

But no country home has the urban polish of these rooms. Mr. Laurance was first attracted to the apartment by







ABOVE AND RIGHT: Holding that "design is something comfortable and inviting," Mr. Laurance blends ample upholstered furniture with his English antiques, including a painted leather screen, in the Living Room. All fabrics by Clarence House. FOLLOWING PAGES: In the paneled Dining Room, a Chippendale-style sofa, and Windsor chairs clad in Brunschwig & Fils cotton surround a drop-leaf table set with Tiffany china and stemware. Sofa fabric from Clarence House.

the style of the original interior architecture. "There was no need to hide or bury it. I wanted to enhance these details with an up-to-date feeling. You might have the most beautiful furniture in the world, but if it doesn't have the right background it won't mean anything."

Before the designer moved in, however, the fifty-year-old penthouse needed a year of work. Rain had destroyed the plasterwork ceiling in the dining room. The leaded glass windows were too fragile to be opened; the living room fireplace was damaged; and wood paneling in the dining room was hidden under layers of paint.

"Fortunately, I have a full-time staff of gifted craftsmen," says the designer. "They know I demand the best in workmanship." Today, the paneling, after sandblasting, is mellow wood, and the coffered ceiling and fireplace wall of the living room are *faux-bois*, the proper background, Mr. Laurance feels, for English furniture.

The terrace surrounding the apartment was restored and









ABOVE: Closed off from the rest of the terrace, the heated solarium retains its sunny disposition even in winter. Geraniums bloom on a cotton print from Hinson & Company. RIGHT: The honeyed tones of the walls in the Master Bedroom enhance the rich patina of an 18th-century Queen Anne chest-on-chest. Wall lamp by Hansen.

revitalized. Heating was installed in the solarium area, creating a year-round country summer. Mr. Laurance enjoys entertaining, often giving intimate luncheons for friends or clients in the dining room or solarium, and dinner parties for as many as a hundred guests.

For David Laurance, space is a paramount concern. "I am never finished with a job. I am always adding something, changing something. I've been rearranging the furniture here from day one, but I always leave space for change. A home must never be overdecorated. Design is something comfortable and inviting, an evolution, not a departure. If there are rules in decorating, I have broken them all."

If Mr. Laurance's attitude toward design appears relaxed, it belies his great attention to detail. He says, "I was having difficulties with the color on the living room walls—it was not turning out to be the precise shade I had in mind. So I took a powder puff and 'puffed' peach color onto the canvas wallcovering. Then I explained to the painter that *that* was the color I wanted. The only client I had this time was myself, and I'm very hard to please."

Apart from this designer's goal to create tranquil surroundings, there is a timelessness to these rooms, perhaps a spiritual inheritance from the two people whose work he admires most—Billy Baldwin and the late Elsie de Wolfe. "Their decorating legacies will last forever," he says. "They can't be improved upon, only carried on." David Laurance, in his country penthouse, is doing just that.

—*Carole Lowicki*





Art: Modern Painted Sculpture

A Festive Range of Twentieth-Century Styles



OPPOSITE: *Circles and Diamonds*, David Smith, 1952. Painted steel, 30⅝" x 31½" x 6⅜". Smith, renowned as a "Machine Age" sculptor, displayed his preference for industrial materials and his ability to use voids as design elements in this welded steel work from his early career. Stephen Mazoh & Co., Inc., New York.

ABOVE: *Sonic Flight*, Seymour Fogel, 1978. Painted wood, 58" x 49". Crisp lines and planes, dynamic angles and architectonic forms display stylistic affinity to Constructivist art in this work. Control of suspended flight, however, is the prominent concern of Fogel, a former WPA artist. Graham Gallery, New York.



RIGHT: *Personnage*, Joan Miró, 1974. Painted steel, 190" high. Catalan artist Miró, acknowledged for his important contribution to Parisian Surrealist art, continues to create fanciful subjects. His biomorphic forms are blended here with the strict geometries of a banal clothespin to produce a whimsical figure. Galerie Maeght, Paris.

OPPOSITE: *Artur Banres*, John Chamberlain, 1977. Enamel on welded auto parts, 84" x 30" x 21". In Chamberlain's favored subject, machine-crumpled assemblages, shiny bumpers and brightly colored auto parts constitute the urban debris that he [illegible] a new level [illegible] elegance [illegible]

SOMETIMES THE MOST satisfying works of art are the most difficult to categorize. Embodying Georges Braque's belief that "art is meant to disturb," they stimulate viewers to discover fresh truths. During the twentieth century, painted sculpture has frequently played this challenging role.

The very notion of painted sculpture might initially seem a contradiction in terms. Painting, after all, is characterized by its two-dimensionality and color, while sculpture concerns itself solely with the creation of three-dimensional form. In fact, form is indispensable to painting, as Emerson implied when he observed that "picture and sculpture are the celebrations and festivities of form." Similarly, colorlike effects frequently animate sculpture. The appeal of Auguste Rodin's nearly monochromatic bronze statues, to cite just one example, derives largely from the sensuous play of dappled light across mottled brown surfaces. In any case, painted sculpture—that marvelous hybrid—has been in evidence since the dawn of recorded history.

Thousands of years ago the Egyptians filled their temples and tombs with freestanding sculpture and sculptural relief meticulously painted to evoke life, in order to ensure a spiritually complete afterlife. Even the pristine white marble statues of classical Greece, perhaps the most universally admired artworks of Western civilization, were originally painted in what might be aptly described as a garish palette of the most electric hues conceivable.

Painted sculpture fell out of favor during the Renaissance, and its reemergence coincided with the birth of the Modern movement. All manner of rigid distinctions were reconsidered. Bit by bit, the boundary separating the practices of painting and sculpture was eroded.

Many of the most famous French painters of the late nineteenth century, among them, Edgar Degas and Auguste Renoir, also sculpted. A few years later, Henri Matisse suggested the inestimable value of crossing

media lines when he recalled that "I took up sculpture because what interested me in painting was a clarification of my ideas. . . . When I found it in sculpture it helped me in painting." Nevertheless, these artists *created,* rather than *painted,* sculpture.

A few isolated works of painted sculpture appeared shortly after the turn of the century. Figures by Oskar Kokoschka and Aristide Maillol were metallically painted to evoke the appearance of bronze. Ernst Kirchner's *Standing Nude,* 1908, a large wooden female form inspired by the African sculpture then so much in vogue, was painted a vivid yellow. The idea of injecting color into sculpture seems to have crossed many artists' minds during the first decade of the twentieth century. It was left to Pablo Picasso, however, to create a Cubist painted sculpture, which blazed a trail for other artists to follow.

Providing the heady sensation of multiple viewpoints, Cubism essentially translated three-dimensionality into paint. Picasso's widely seen sculpture *Glass of Absinthe,* 1914, coupled the paint-stippled bronze form of a goblet, turned inside out in Cubist fashion, with an actual sugar strainer. Picasso created an assembled, painted sculpture incorporating an actual bit of everyday life seasoned with a dash of irony.

Such assemblages, however, tend to downplay painted color for the raw reality of component parts like Picasso's sugar strainer. Robert Rauschenberg splashed paint on a pillow and quilt suspended from the wall, both celebrating the assembling impulse and initiating a dialogue with then-current Abstract Expressionist painting. His contemporaries crafted sometimes bizarre assemblages from virtually anything at hand. The results extend from the surreal shrouded figures of Bruce Conner to the intriguing tableaux of Edward Kienholz, whose gigantic environmental sculpture *The Beanery,* 1965, is so realistic that many perplexed viewers were actually convinced that the artist had simply





ABOVE: *[illegible]*, Charles Arnoldi, 1981. Acrylic on eucalyptus, [illegible] 30". Arnoldi conjures up abstract images that [illegible] meanings. Here, his choice of natural materials and [illegible] colors are handled in an unexpected and lively manner. [illegible] Gallery, Los Angeles.

OPPOSITE: *Iron Personnage*, Karel Appel, 1971. Painted steel, 91" x 54" x 48". The spontaneity and humor with which Appel invests this work allow for the clashing colors and robust forms he adopted since his years as the Dutch member of the Abstract Expressionist Cobra Group. David Anderson Gallery, New York.

Running the gamut of every twentieth-century style, painted sculpture ranges widely across decades and sensibilities.







Deux blancs en dessous, Alexander Calder, 1974. Painted steel, 30¼" x 37⅞". This work is by the leader in painted sculpture, who, in the early 1930s, advanced the range of the art by including motion. Duchamp coined the term "mobile" to describe Calder's animated, suspended shapes, which compel viewing from every angle. Waddington Galleries, Ltd., London.

transported a seedy-looking diner and its motley assortment of customers into the exhibition arena.

One sculptural form that seems virtually to invite the application of paint is the geometric abstraction crafted in wood, metal, or High Tech materials. As early as World War I, Russian Constructivist and Italian Futurist originators of these works decorated unembellished surfaces with brightly colored paint. Later, Alexander Calder's mobiles set painted abstract forms whirling in motion high above the spectator's eye level. Whether welded, assembled, or industrially fabricated, such painted works bear flawlessly lacquered surfaces achieved exclusively through mechanical means or the traditionally emotive power communicated by the brush.

If one thing might be stated about modern painted sculpture, it is that generalities rarely apply. Such works assume almost every shape and format imaginable, but by no stretch of the imagination can they be considered a movement or a style. Running the gamut of every twentieth-century style from Surrealism to Pop Art, painted sculpture ranges widely across decades and sensibilities. Marcel Duchamp's mysteriously painted transparent sculpture—large sheets of glass inscribed with schematic images of surreal and metaphorical machines—seem to be the cryptically coded visual equivalents of James Joyce's labyrinthine novels. Providing the sharpest of contrasts is the Pop Art–derived whimsy of such ceramic sculpture as Robert Arneson's brilliantly colored *Typewriter*, 1965, which flamboyantly sports glossy red fingernails in place of keys.

Perhaps what chiefly distinguishes the art of this century from that of the past is the dizzying variety of materials available to artists. If the Soviet writer Ilya Ehrenburg is correct in his view that "the material teaches the artist," then the marriage of painting and sculpture is not only harmonious, but germinal as well.□

—*Robert Atkins*

Historic Houses: Thomas Jefferson's Monticello

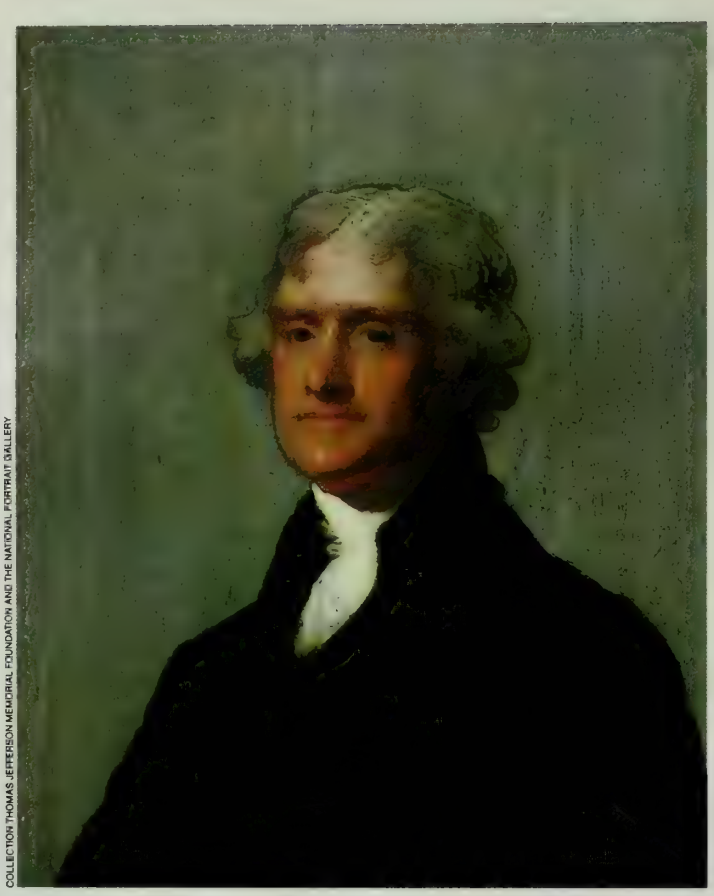
PHOTOGRAPHY BY LANGDON CLAY







Monticello was one of the crowning achievements of Thomas Jefferson's illustrious career. He began construction of his Virginia home at the age of twenty-six and continued to build and rebuild it for the next forty years. As original an architect as he was a political thinker, Jefferson created a house unique in the America of its day. Though he favored vernacular materials—red brick and white-painted wood—he based his ideas for both the first and second versions of Monticello on classical precedents. Compact and graceful, the second, considerably enlarged version, which incorporated the dome, appears deceptively small, though actually comprising some thirty rooms—three stories and a basement. The name *Monticello*—Italian for "little mountain"—derives from the site, a mountaintop Jefferson loved from childhood.



COLLECTION THOMAS JEFFERSON MEMORIAL FOUNDATION AND THE NATIONAL PORTRAIT GALLERY



TOP: Long absent, Gilbert Stuart's 1805 portrait of Jefferson was recently returned to Monticello. ABOVE: The light-bathed Entrance Hall—with its lofty ceiling and triple-hung windows—reveals Jefferson's love of art and his eclectic taste: Busts of Jefferson, Voltaire and Turgot mingle with gifts from Lewis and Clark, whom the third president sent to scout the Louisiana Territory. The clock is a Jefferson design. OPPOSITE: Paintings lining the walls of the Parlor include one of Salome bearing the head of John the Baptist.

"ALL OF MY WISHES end where I hope my days will end, at *Monticello*," Thomas Jefferson once wrote to a friend. Indeed, the emotional and creative energy he expended in its building and rebuilding over a forty-year period makes Jefferson's Virginia home not only a memorial to the third American president, but an architectural autobiography unique in American history.

Jefferson first conceived plans for Monticello some eight years before the American Revolution, and its style was without direct precedent in the colonies, though it drew upon historical examples. He was twenty-six years old when work on Monticello actually commenced, in 1769, and his objectives at that time were relatively modest. In the fall of 1770, he moved into the newly built South Pavilion, a bachelor's quarters comprising one room. The plans, however, called for a two-story villa, to be placed in the center of U-shaped terraces spanning 250 feet of a leveled mountaintop, on the edge of the Virginia Piedmont, a spot he had loved since early childhood when he would walk or ride there from his father's nearby home, *Shadwell*.

When the sophisticated Parisian the marquis de Chastellux arrived at Monticello for a visit in 1782, he was intrigued by the new residence. "The house of which Mr. Jefferson was the architect, and often one of the workmen, is rather elegant," the marquis wrote in his travel journal, and after a lengthy description, concluded: "We are safe to aver that Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself from the weather."

Jefferson was sent to Paris as an American minister plenipotentiary in 1784, and work on the first version of Monticello came to a halt. By the time he had resigned from Washington's cabinet, in 1793, he had already resumed plans to rebuild the house in its present form. He had been fascinated by the new architecture of Louis XVI's Paris and used many French ideas in his second scheme.





In this version, Monticello was doubled in scale, and the dome, which Jefferson called his "Sky Room," was added. Although the house appears surprisingly small, the hidden second story has six bedrooms, and three more are tucked into the third story in a space otherwise dominated by the dome. Since one of Monticello's most unusual features is the recessed service area beneath the house, and the terraces on either side—where the kitchen, food and wine storage space, laundry, dairy, smoke room and stables were housed—Jefferson was able to play rather freely with the design of the living spaces above.

The large entrance hall, the parlor beyond, and the dining room, which can be extended through double glass doors into the little tea room, all have eighteen-foot ceilings. It was in these rooms, flooded with light from tall windows, and in the dining room, from skylights as well, that Jefferson displayed his celebrated hospitality. It is in part this "public" quality of Monticello that distinguishes it from other American houses of the period. Yet Jefferson also had a very private side and periodically withdrew from family, friends and public scrutiny. At Monticello, there is a special intimacy in the private rooms where he studied, read and wrote.

Jefferson claimed that he never really intended to finish the house, and, in fact, during his lifetime visitors often remarked on the unfinished state of Monticello. Jefferson himself once said he often felt as if he were living in a "brick kiln." His comment was probably not far from the truth, since bricks and a great many of the other building materials that went into the house were made and stored on the site.

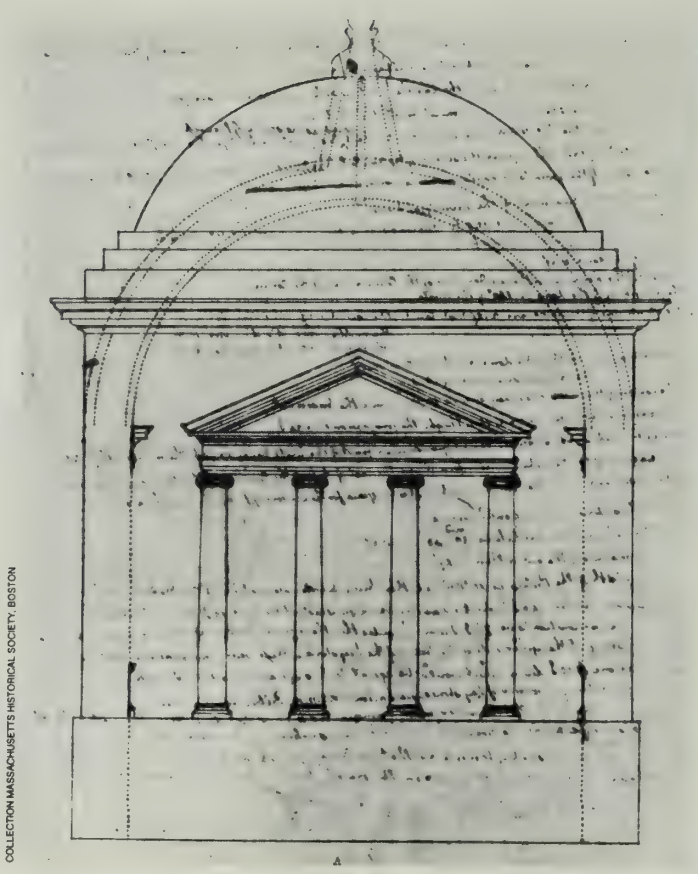
From the first, Jefferson intended to make paintings and sculptures an integral part of the residence and grounds. He drew up lists of ancient statues and old master paintings in hopes of acquiring casts and copies. Later the walls were profusely embellished with paintings, engravings

Jefferson was as attentive to the decoration of rooms as he was to the architecture of his home.



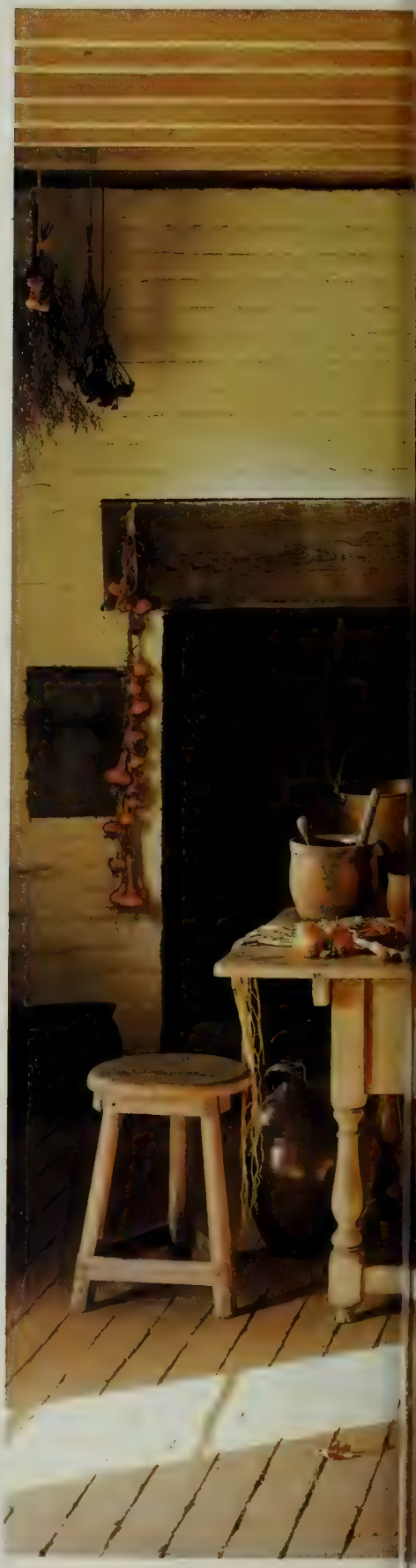


OPPOSITE AND TOP: Jefferson drew upon the classical orders for the architectural details of several rooms: for the Parlor he chose the Corinthian order. The double doors show Jefferson's fascination with mechanical devices: When one is pushed, both open or close. The piano and the quartet music stand reflect Jefferson's love of music, which he called "the favorite passion of my soul." He played the violin and sang. ABOVE: The bookcases flanking the reading stand in the Library were built to Jefferson's specifications to house his vast collection.



COLLECTION MASSACHUSETTS HISTORICAL SOCIETY, BOSTON





TOP: Self-taught both as an architect and a draftsman, Jefferson drew this early study for a decorative outchamber at Monticello; the structure, however, was never actually built. ABOVE: The octagon form was a Jefferson favorite, and he used a variation of it for the small Tea Room, a semioctagonal bow embellished with busts, after Houdon, of Franklin, John Paul Jones, Lafayette and Washington. RIGHT: The Kitchen is situated under the south terrace of the house and is connected to it by an all-weather passage. Removing the service areas from view gave Jefferson greater freedom in designing the main living space.



In the second version of Monticello, the dome, which Jefferson called his "Sky Room," was added.





TOP AND OPPOSITE: Immeasurably hospitable, Jefferson also cherished his privacy, and his personal suite of rooms was his inner sanctum. The bed alcove inventively opens to both his Bedroom and the adjoining Cabinet, where he often read and wrote in a reclining chair spanned by a table. The oval portholes provided ventilation for the closet above the bed alcove. ABOVE: Jefferson called the octagonal dome, added during construction of the second version of Monticello, the "Sky Room." The oculus was originally covered with glass.

and drawings intermixed with Indian maps on buffalo hides. Ancient sculptures were mingled with works by the French sculptor Houdon, and with mammoth bones, elk antlers and prehistoric artifacts. The parlor alone displayed forty-six paintings, while busts of Washington, Franklin, Lafayette and John Paul Jones decorated the tea room. Perhaps one of Jefferson's most endearing traits was his eclectic taste.

Jefferson was as attentive to the decoration of rooms as he was to the architecture of his home. He not only designed draperies for Monticello, but, shortly after he became president, for the White House, as well. Some of the furniture for Monticello was produced in the plantation joinery, and visitors even reported seeing Jefferson working alongside his cabinetmakers. When he returned from France, furniture and draperies from his house in Paris were mixed in democratic fashion with the simpler Virginia chairs and tables. Jefferson believed in setting an elegant table, and in Paris and Philadelphia he sought out fine silversmiths to execute his designs for goblets, coffee urns and even a wine vessel copied from an ancient Roman *askos*.

Monticello launched Jefferson into landscape design on a grand scale. The planting of gardens and orchards began even before the first foundations were excavated. In his old age, Jefferson confessed that the gardening profession would have better suited him than law and politics. The delight he took in laying out flower beds, experimenting with exotic new plants or climbing a cherry tree to gather the fruit for his grandchildren kept him young in spirit to the end of his days. "But though an old man," he wrote to a friend after leaving the presidency, "I am but a young gardener." He was forever optimistic about the promise of the next season or of the next generation.

Not all of his landscape plans came to fruition, however. Nothing seems to have come of his schemes to construct grottos, artificial waterfalls,





"No occupation is so delightful to me as the culture of the earth, and no culture comparable to that of the garden," Jefferson confided to the painter Charles Willson Peale. He experimented with 250 varieties of vegetables and 150 kinds of fruit trees and berry bushes, inspired by his botanical enthusiasm and his desire to make Monticello a self-sufficient agrarian estate. Garden beds and walks are today laid out as Jefferson planned them, and the orchard too was replanted.

temple pavilions, and a 200-foot observation tower in the form of a Roman column. A wine connoisseur, he tried repeatedly to establish a vineyard, but with little success.

The second version of Monticello was completed in 1809, but work on the gardens and grounds continued for many years. However, towards the end of his life Jefferson's financial state deteriorated, and the former president was eventually forced to sell his library to Congress to relieve some of his debts. After his death, his family could no longer afford to maintain the plantation, so the furnishings were auctioned and Monticello itself was sold.

In 1836, Uriah Phillips Levy, a naval officer and staunch admirer of Jefferson, acquired the estate and began its rehabilitation. But this reprieve was relatively short lived. The Civil War, combined with Commodore Levy's death and the ownership dispute that arose among his heirs, resulted in Monticello's again lapsing into neglect. But in 1879, Jefferson Levy, the Commodore's nephew, rescued the property, and gradually he repaired the house and the grounds.

In 1926 Monticello was dedicated as a public memorial by the recently organized Thomas Jefferson Memorial Foundation. By dint of the efforts of the foundation, and of historians, garden specialists and archaeologists, Monticello today recalls its halcyon days more than ever before. Jefferson called Monticello his "essay" in architecture. It is an autobiographical essay, as well, providing insight into one of the most remarkable personalities in American history.□

—*William Howard Adams*

© 1983, Peugeot Motors of America, Inc.



This car is quietly tuning itself. It is the Peugeot 505S.

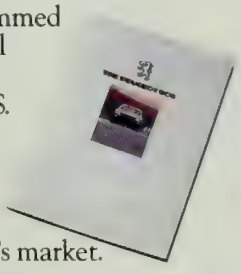
It is Peugeot's view that cars should not require constant, annoying trips to the shop for engine tune-ups.

So, under the Peugeot's hood are spark plugs tipped with silver. Ignition by magnetic pulse. An exhaust-gas "sniffer" made of zirconia and platinum.

All are under the orders of an electronic black box, a tiny computer which directs the fuel injection to tune itself constantly for maximum efficiency.

This is a car designed to shrug off tune-ups for 30,000 miles.

The Peugeot brochure is crammed with 350 facts like these. Call 1-800-447-2882 toll free anywhere in the continental U.S. for a free copy (and name of your nearest Peugeot dealer). And read why many observers think the Peugeot may well be undervalued in today's market.



PEUGEOT

Hasi Hester — Focus on Florals

SINCE LEAVING his native state of Kentucky in 1951, and coming to Los Angeles as an interior designer, Hasi Hester has been involved in nearly every aspect of the home furnishing business—as a showroom owner, furniture designer, sales representative and textile designer. Today, still with a noticeable southern drawl and fond of a descriptive turn of phrase, Mr. Hester displays textiles and wallcoverings of his own design in his Robertson Boulevard and Pacific Design Center showrooms.

"My first collection of fabrics and wallcoverings was represented in showrooms nationally, and then internationally," says Mr. Hester. "The business grew until I realized I had a tiger by the tail that I literally could not handle. I needed more personnel, a computer, a warehouse, and I said to myself, This isn't what I want to do at all. I want to design! So, three years ago, I turned the business aspects of the company over to Wall Pride, Incorporated, licensing them to manufacture and distribute my fabrics and wallcoverings. For my part, I agreed to design at least one collection a year for them." Free to design, Hasi Hester found his enjoyment, and his output, increasing. Having already created two collections for Wall Pride this year, he plans to double the number in 1984.



PHOTOGRAPHY: WAYNE ROWE

In Hasi Hester's designs, floral motifs set the tone for coordinated fabrics and wallcoverings. "I build my collections as if I were decorating a house," he says, of the mini-prints that complement his botanic inspirations.

Hasi Hester's two Los Angeles showrooms, in addition to displaying proven designs and colors, serve as testing grounds for his newest fabrics and wallcoverings. "That way, I receive an immediate response *before* I complete the sample book," he says. "When the collection is finally edited, and we are ready to ship samples to other showrooms that represent the Hasi Hester label, the designs already have proven successful. Such marketing is unique in this business. Usually 20 percent of a collection sells well and 80 percent does not. The showrooms that represent my label tell me they have an 80 percent success rate."

Although located in the same city, Hasi Hester's two Los Angeles showrooms cater to a varied clientele. "The Pacific Design Center is an international marketplace, frequented by foreign designers who visit Los Angeles," he says. "My showroom on Robertson Boulevard, however, has become a local tradition, since I have been there for



An alcove in a Hasi Hester showroom in Los Angeles is enlivened by *Le Diamond* cotton tablecloth and, on chairs, the delicate blossoms of *Seville* silk. Displayed against *Peony* grasscloth wallcovering is a mirror of Hasi Hester's own design.



Framed by the arched entryway of another Hasi Hester showroom are wicker chairs covered in *Peony* silk, and armchairs in *Fleurette* silk. Both fabrics are from the *Atelier* collection.

continued on page 130



Kidder, Peabody offers you tax-free bonds that yield more than interest.

As one of the nation's leading underwriters of tax-free bonds, Kidder, Peabody is in a unique position to offer a vast selection of securities to investors. Whether they're seeking more interest, or more security.

And as one of the industry's leading innovators, many of our offerings are unique, designed to let investors take advantage of the latest economic trends. Our highly popular Compound Interest Bonds, for instance, give investors tax-free interest on tax-free interest; and our equally popular Option Tender Bonds yield high tax-free interest with protection against downside market risk.

If your holdings are complex and you're not sure which bonds are right for your investment needs and tax considerations, call on a Kidder, Peabody stockbroker to help you think it through. Our brokers are accomplished professionals, skilled in assisting upper-income individuals, whatever their degree of sophistication. And, because of Kidder's extensive underwriting commitment, our brokers have access to more municipals than most of their counterparts in the industry. In addition, they can give you the thinking of experts in our thirteen regional offices who specialize in local offerings throughout the country.

Whether you would like your securities to yield more interest or more security, Kidder, Peabody will give you a wide choice in tax-free bonds. Talk to one of our brokers at an office near you.

Kidder, Peabody & Co. INCORPORATED
Founded 1865
Members New York and American Stock Exchanges
— over 60 offices worldwide / Member SIPC —

Own a Classic

Breezes from warm Southern nights of long ago still drift about an elegant urn, faithfully reproduced from one of a pair that front the stately antebellum mansion of a prominent Georgia family.

It's one of dozens of grand designs from the past awaiting your discovery in the Old South Collection — a unique gathering of furniture and accents for home and garden.

Send one dollar for full color catalog.



Moultrie Manufacturing Co.

P. O. Drawer 1179
Moultrie, GA 31768

Hasi Hester — Focus on Florals

continued from page 128



"I try to make a plaything out of designing," Hasi Hester says, of his watercolor renderings—the first step in developing new fabrics. The designs are then painted on acetate and grouped on the wall of his design studio, above, until the entire collection is ready for silk-screen printing.

over twenty years. Above that showroom space is my design studio."

Mr. Hester refines and finishes his textile collections in that studio, yet he renders the initial creative work at home, seated at his dining room table. "I make a conscious effort to keep myself in the creative, rather than the merchandising, world," he says. "I do drop by the showroom nearly every day, and love the contact, but it's easy to become sidetracked and fritter away the whole program. I try to make a plaything out of designing, instead of structuring my time. Often I work at night, for example." Although Mr. Hester enjoys horseback riding in Griffith Park every day and strolling in his garden, he does not feel that people are necessarily more creative when they are surrounded by beauty. "Sometimes staring at a blank wall is the only answer," he explains. "Several years ago, when I lived in Puerto Vallarta, I tried to write a book. I stared at the birds and at the ocean all day. I had no discipline—and no book."

Although the designer discounts any strong correlation between his love of the outdoors and his creative output, the soft impressionistic floral patterns of his textiles seem to indicate a connection. He paints his initial designs with watercolors, sketching and experimenting with his brush until he is satisfied with the final product. "I always create fully coordinated fabric and wallcovering collections," he explains. "If my original idea is a floral pattern, I then design stripes, mini-prints, plaids and textures that complement that pattern, so an interior designer can develop a complete story in a room. Because of my background in interior design, I understand the problems of coordinating colors and patterns. Who wants to visit forty showrooms trying to match a fabric? I build my collections as if I were decorating a house."

Hasi Hester's new *Atelier* collection features silk fabrics and grasscloth wallcoverings in various pastel shades. "Silk is a beautiful, subtle fabric that accepts printing in a manner that cannot be attained with other types of fabric," he explains. "And it works especially well in pastel colors. We place a fabric backing on all

continued on page 132



NEW PLAYERS 100's

Introducing Players 100's.

Regular and Menthol



14 mg. "tar," 1.1 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983

Set the stage with color. And Levolor.

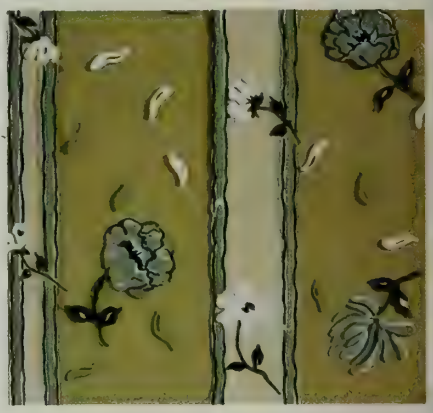


Bold color statements lend high drama to a room of sophisticated simplicity. Levolor Horizontal and Vertical Blinds reflect the deep reef blue of the table pedestals, in vivid contrast to pristine white tile. Only Levolor makes horizontal and vertical blinds that match—in hundreds of colors, textures and finishes. Send $1 for our "Window Magic" book of ideas to Levolor Lorentzen, Inc., 1280 Wall St. West, Lyndhurst, N.J. 07071.

© 1983 Levolor Products of Levolor Lorentzen, Inc. Riviera™ Blinds by Levolor and Levolor Vertical Blinds are both shown in Reef Blue, Color #512. Lighting: Bearmo Corp., Cambridge, Mass.

Hasi Hester — Focus on Florals

continued from page 130



ABOVE: The flurry of petals swept up in a summer breeze is evoked in *Floral Stripe*, from Hasi Hester's new *Counterpoint* collection. BELOW: Extending the vertical stripe theme in the same collection is *Gaby's Wicker*, in vinyl or grasscloth wallcovering and cotton fabric.

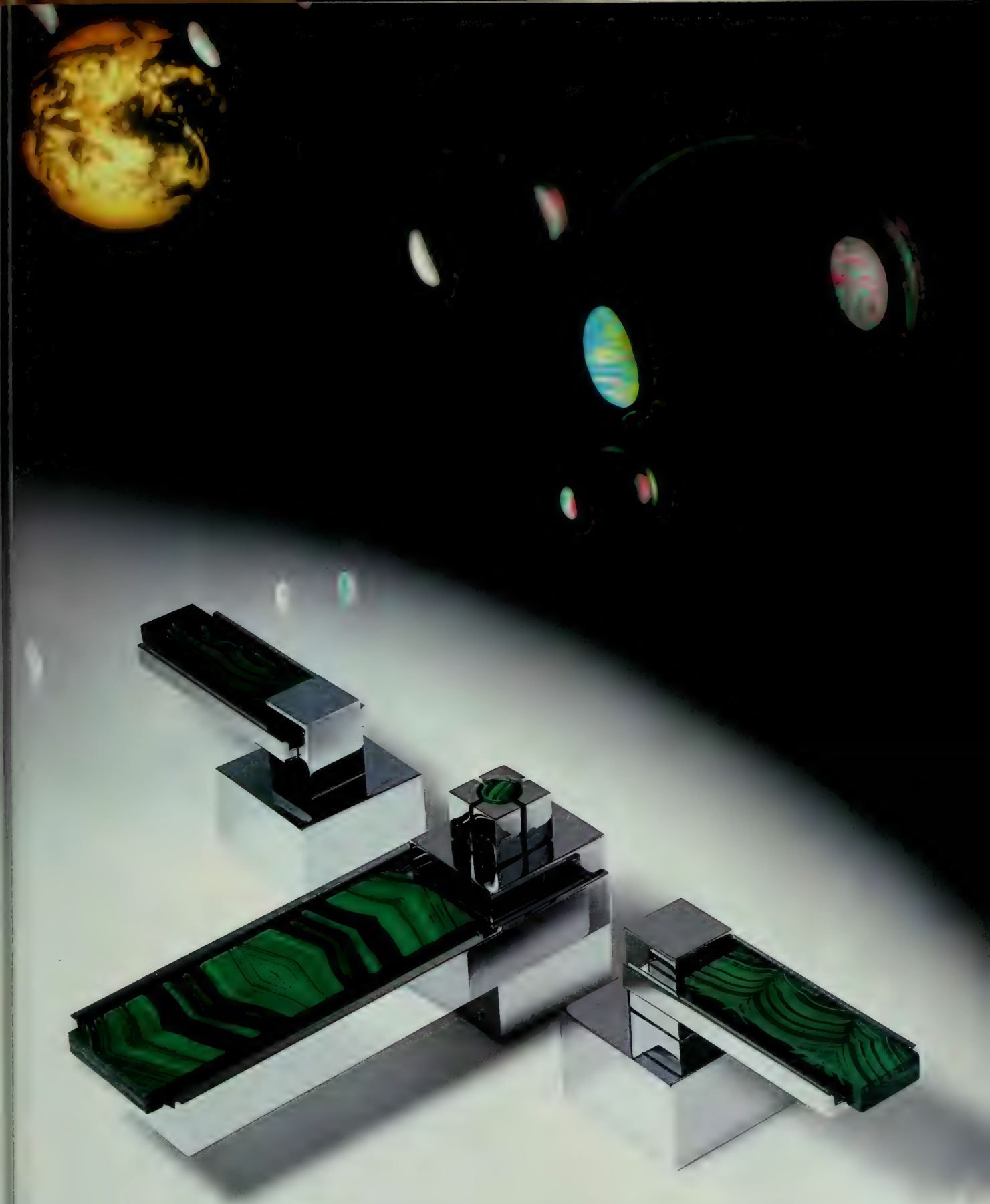


of our silks, so they're more durable for use in the home.

"I design for a world market," Mr. Hester continues, "and today, because everything from clothing to houses to television sets is mass produced, design is everything. Designers have an opportunity, perhaps even a moral obligation, to try and elevate people's sense of style, or, at the very least, to give them a lift."

Having recently begun to design for the retail market, Mr. Hester has developed desk and tabletop accessories covered in his coordinated fabrics, and a line of quilts and bed linens. Within the year, he plans to design patterns for china and etched crystal that will complement his other products. "We primarily know about designer labels in the fashion

continued on page 134



"Give me a lever long enough and I will lift the earth."—Archimedes.

IOW A LEVER BEAUTIFUL ENOUGH TO LIFT A BATHROOM OUT OF MEDIOCRITY.

Adorned here with malachite, available also with tiger eye, or an all metal finish, chrome or gold plate. All ersions will turn on the water with equal efficiency. The one that turns you on is a matter of personal taste.

SHERLE WAGNER

60 East 57th Street, New York, New York 10022, 212-758-3300.

For Illustrated Catalogue Send $5 to Dept **AD**

Alfred W. Elmore, R.A. (1815-1881)
"MUCH ADO ABOUT NOTHING" 40 x 78 in. Oil on Canvas



Summer Exhibition July 22-August 31
A picture history of Shakespearean Works in a collection of 20 important paintings spanning three centuries—1723-1904. Exhibition will be on view in Houston beginning September 11 for the benefit of the Shakespeare Globe Center.

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462
By appointment only



Mahogany Wine Cooler

A Chippendale Reproduction of Octagonal Shape. Bound with Traditional Brass Bands and Fitted with Brass Handles and Zinc Liner.
18" Wide–18" Deep–26½" High

WOOD & HOGAN

America's most distinguished wholesale source for Fine English Furniture
305 East 63rd Street, New York 10021 / Telephone: 212—355-1335
Sole American distributors for Norfolk Antique Company
In Dallas: Gerald Hargett, Inc., 350 Dallas Design Center
In Houston: Gerald Hargett, Inc., 5120 Woodway

Hasi Hester—
Focus on Florals
continued from page 132

industry," he says. "In fact, fashion designers have literally taken over the world. In home furnishings, only Angelo Donghia has moved in the direction of design label merchandising. I love the challenges of designing for products, and I'm excited to extend the California life style, which is so much a part of my designs, into the marketplace."

Since Hasi Hester relinquished the business aspects of his company a few years ago to concentrate on the artistic, he is as busy today as ever. As his interest in textiles expands to include a retail product line, the natural question seems to be: What aspect of design will he involve himself with next?



Named after Hasi Hester's villa in Capri, *Lontana* is part of the *Counterpoint* collection and is available in eight color combinations.

"I want to do everything—decorate the world," Mr. Hester declares. "My background is in home furnishings, whether it be wallpaper, fabrics, bedding, mirrors, or china, and I see myself able to work best within that realm. Sometimes I'm tempted to open more showrooms, but then I remember the days before I turned my business headaches over to others, and the temptation recedes. We all love to climb new mountains, and I hope to do that through increased design creativity."□

—Cameron Curtis McKinley

Designs featured this month in "In the Showrooms" are available through interior designers.

This Advertisement Sponsored by American Registry of Interior Designers

INNOVATIVE DESIGN

These distinguished names in the field of interior design are among the most respected design firms in the country. Each has been selected for their reputation within the trade and their creative excellence in the field of interior design. They are names you can trust.
From concept to completion, you will find these experienced design firms sensitive to your personal requirements and eminently creative in designing the ultimate in living environments.
Many are specialists in commercial interiors.
They are the first choice in design services throughout America.

BY APPOINTMENT ONLY

ATLANTA Stan Topol & Associates, Inc.
404 231-0771

BOSTON Trade Winds
617 267-5044

CHICAGO Ethel Samuels, FASID
312 446-3493

CINCINNATI Richard F. Greiwe/Group III
513 871-7700

CLEVELAND Holzheimer Interiors, Inc.
216 791-9292

COLUMBUS Centners Interior Designers
614 488-0687

DETROIT Walter Herz Interiors, Inc.
313 353-4150

FT. LAUDERDALE Trayner-Murray, Inc.
305 467-6485

FT. MYERS/NAPLES Galloway's & Clements
813 482-7311

HONOLULU Mary F. Philpotts, ASID
808 523-6771

HOUSTON Cyril Gerac Interiors, Inc.
713 528-5507

LA JOLLA Cuilly Burdett, ASID
619 459-4209

LOS ANGELES Reginald Adams, ISID
213 659-8038

MIAMI Helene Weissner, ASID & Assoc.
305 573-6666

MILWAUKEE William M. Manly, ASID
414 963-0345

NASHVILLE Wm. M. Hamilton & Associates
615 383-4974

NEW ORLEANS Ashley Hall Interiors Ltd.
504 524-0196

NEW YORK Michael de Santis, Inc.
212 753-8871

ORLANDO/WINTERPARK Joe-Hal Faughn, ISID
305 628-5671

PALM BEACH Robert Shaw & Associates, Inc.
305 655-8170

PHOENIX/SCOTTSDALE Wiseman and Gale, Inc.
602 945-8447

PITTSBURGH Mark Christy Associates, Inc.
412 687-5135

PORTLAND Russell L. Emmert, ASID
503 245-7602

PROVIDENCE Luigi Bianco Design Associates
401 274-3340

SAN FRANCISCO Michael Taylor
415 668-7668

SAN FRANCISCO PENINSULA Barbara Jacobs, ASID
408 446-2225

TAMPA Stapleton Gooch, Incorporated
813 251-5486

WASHINGTON, D.C. Ronn Jaffe, ASID/IBD & Assoc.
202 337-6111

©1983 American Advertising Network All Rights Reserved.



Port Royal Has A History Of Turning Visitors Into Residents.

Port Royal Plantation. Was conceived as a quiet haven of permanent homes, and is known for its manicured golf courses and peaceful beaches adjacent to magnificent private dwellings.

Port Royal Resort. The Port Royal Racquet Club and thirty-six holes of championship golf will be joined in October by the most beautiful clubhouse and dining facilities on the Island. An additional 18 holes of golf will open in conjunction with our luxury resort hotel planned for 1985.

Call Toll Free. Be sure to visit Port Royal when you're on the Island. For additional information, call toll free 1-800-845-7064.

THE HILTON HEAD COMPANY
We Treasure The Island.

"This advertisement is not an offer to sell to, nor a solicitation of an offer to buy from, any resident of the states of California, Maine, Ohio, New Hampshire, New Jersey, New York, Rhode Island, West Virginia or any other state where prohibited by law as this property is not registered under the laws of those states. Sales by Hilton Head Company Realty — Edwin W. Spengeman, Broker-In-Charge"



Reproduction of an eight light gilt bronze and cut crystal Russian Chandelier. Height approx. 38"× Width approx. 28"

NESLE

ANTIQUES
LIGHTING FIXTURES
DECORATIONS

151 East 57th Street New York, N.Y. 10022 Plaza 5-0515

CHICAGO R. J. Randolph | DALLAS/HOUSTON John Edward Hughes | DENVER Shears & Window | MIAMI Donghia, Inc | SAN FRANCISCO Shears & Window



HOT TUBS SPAS SAUNAS!

California Cooperage is the nation's leading manufacturer of Hot Tubs, Spas and Saunas. We offer the largest selection of do-it-yourself kits as well as fully assembled packages – ready to plug in! You'll find it all in our new 56-page color catalog – it's just off the press. Isn't it time you transform your backyard, patio or basement into a beautiful new environment? Call or write today!

( ) **Enclosed is $3 for your full-color 56-page catalog on Hot Tubs, Spatubs, Spas, Saunas and Steam units.**

( ) **Dealership opportunities available. Send $5 for complete information.** CAD83

Name _____

Address _____

City _____ **State** _____

Zip _____ **Phone** _____

CALIFORNIA COOPERAGE

P.O. Box E, San Luis Obispo, California 93406
(805) 544-9300
In CANADA call (604) 929-8167



The World of Pierre Scapula

WHEN PIERRE SCAPULA first came to New York from Paris, in 1946, he brought with him an instinct for luxury tempered with discipline and refinement that Americans have long considered the province of the French. During his successful career as an interior designer on both sides of the Atlantic, Mr. Scapula has essentially followed his instinct, remaining consistently productive and energetic.

"I suppose I must do about ten projects a year," Pierre Scapula says, "and that's not counting the many ancillary assignments I tackle. I'm one of those designers who itch to make over the whole world. Not just interiors, but cars, clothes, jewelry. I believe that, ideally, a person who has a visual sense should surround himself with as many of his own creations as feasible—given that we can't spend all our time designing, but must travel, entertain, and in general try to live a civilized life."



PHOTOGRAPHY FELICIANO

Approaching his work with an intuitive eye, interior designer Pierre Scapula insists that "rules exist only to be trifled with and teased into contradictions." The designer is guided by a single axiom when fashioning the opulent settings he admires: "Whether modern or period, authenticity is a must," he explains.

At the moment, *civilized* is certainly one word that might be used to describe Mr. Scapula's life. He commutes between a château outside Paris and a spacious apartment on two floors of one of the former Astor homes in New York. "At the risk of sounding old guard," he observes, "I would have to say that style counts a great deal with me. And far from thinking it an idle or superficial pursuit, I believe that true style is hard work. And discipline. It is a search for a form of perfection, after all, and must be kept up constantly. I do know that the only way to really feel secure about interior design is to have a thorough grounding in style.

"This is especially true of my



Preferring Louis XV as a "graceful, elegant, comfortable style for a city apartment," Mr. Scapula arranged a sofa and chairs from this period in his New York living room and used a Chinese lacquer screen as an accent.



In Pierre Scapula's living room, a Régence clock is mounted near a 17th-century Italian lute and a Roman head from the first century. The Aubusson rug, 1790, was created for the palace at Fontainebleau.

continued on page 140

COINTREAU LIQUEUR, 80 PROOF RENFIELD IMPORTERS, LTD., NY © COINTREAU CORP. 1983

COINTREAU.
A TOAST TO YOUR OWN GOOD TASTE.



Here's to the spirit of Cointreau. A taste as contemporary as today...for all its pedigreed past.

A liqueur of dry orange bouquet and flavor–light yet full-bodied, rich in character–Cointreau is to the taste what satin is to the touch.

Designed for pleasure, pure and simple, Cointreau on the rocks has as much appeal as Cointreau in mixed company. And it knows no limitations of the clock: it's equally pleasing as an apéritif, a dinner companion, or a perfect conclusion to any good time.

And Cointreau is to the manor born, with a history that dates to 1849 when Edouard Cointreau of Angers, France, first discovered the delights of rare Caribbean oranges. His imaginative techniques in distilling the essence of oranges, enriched by his family's heritage of creating fine liqueurs, led to the creation of Cointreau liqueur.

Today, the flavor and world-wide fame of Cointreau is still attributable to the same recipe, and the same family attentions: This pleasure-piquing liqueur is a special toast to your own good taste.

COINTREAU®

COINTREAU, THE ORIGINAL ORANGE SPIRIT FROM FRANCE.
FOR MORE INFORMATION, TASTE.



LOUIS W. BOWEN INC.
FINE WALLCOVERINGS
D & D BLDG
979 THIRD AVE. • NEW YORK 10022
Chicago • Philadelphia • Dallas • Houston • Miami
Boston • San Francisco • Los Angeles • Montreal • Toronto
Available through interior designers or architects

The World of Pierre Scapula
continued from page 138

approach to working. I'm what you might call an intuitive designer. It does no good when a client comes to me with a blueprint, for example. I have to see the space, measure it with my eye, and then, basically, apply intuition. It is the same with scale; I can say that yes, theoretically, a room of such-and-such dimensions needs this sort of sofa. Then I spot a piece that is wildly oversized but works perfectly; in fact, makes that particular room. The same is true of color. Common sense, good taste and all the other shibboleths suggest that green and blue do not make great partners, although sky and foliage have been working together since time began. Needless to say, when balanced correctly, a green and blue room can look superb. In short, rules exist only to be trifled with and teased into contradictions. It's part of the pleasure of being an experienced designer: I have the opportunity to play."

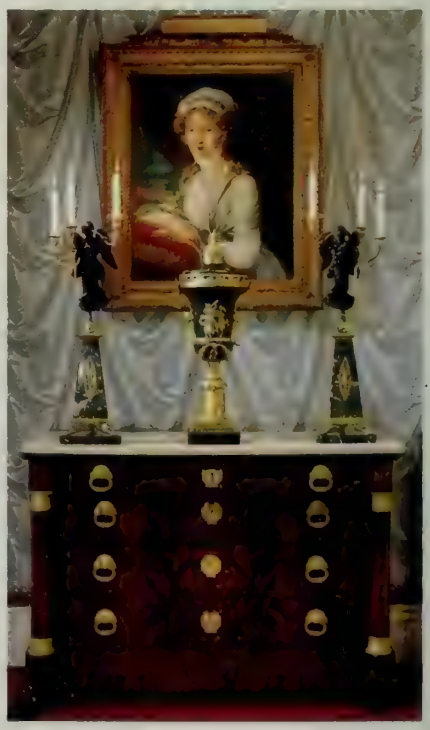
As with many successful designers, most of Mr. Scapula's ground rules are blissfully simple. "Authenticity is a must. Real eighteenth century, real Empire, real Art Déco—and real modern! You eliminate so much ambiguity if you just buy original pieces. Even though my reputation is essentially that of a traditionalist, I do a lot of modern work. I design modern pieces, and contrary to general belief, the workmanship and the detailing is—has to be—at least up to the level of eighteenth-century cabinetry, if not superior, because you're dealing with such simplicity that no fakery or sloppiness is possible.

"And on the subject of modern myths," he adds, "let me say that I do not believe craftsmanship is dead; rather, the opposite. There are more people than ever before capable of doing superb work; what is perhaps lacking is the patronage. The enlightened person who is willing to wait months and pay a serious sum for an inlaid floor—that is where there is a shortage of supply!"

What worries Mr. Scapula is the



"True style is a search for a form of perfection," says Pierre Scapula, whose own design sense brought together the Directoire and First Empire periods in his bedroom arrangement. To accompany an Empire mahogany bed, he added a Directoire *chauffeuse*. Emulating soft draperies, a handpainted wallpaper created for the designer in Paris adorns the walls.



Placed above an Empire mahogany chest, a portrait of the grand duchess Elizabeth of Russia by Vigée-Lebrun was selected by Pierre Scapula for the bedroom because "it is one I love and want to see every day." A Directoire urn and candelabra complete the vignette.

spread of faked status, rather than the real thing. "This whole business of designer initials! Many of the companies that trade in status make a quality product. But that's not usually why people go to them. I'm afraid the same is often true of people who hire interior designers. Though, so far, no one has had the nerve to put his initials all over a wall or a sofa fabric. There is such a thing as a 'signature look,' but it shouldn't be obvious. And in terms of a room, it should always be the designer's sensibility carefully interwoven with the owner's."

Naturally Pierre Scapula looks for a certain combination of circumstances before he undertakes a project. "There is the client, first of all. At this point in my career, I really have to feel the people are *sympathique* before I can consider working with them. One good way to judge that, if they are collectors, is to find out whether they really like what they buy! Architecture is another key element for me. But there is a limited supply of period rooms in the world today, so I often have to deal with the reality of a fiftieth-floor box with superb views, but no proportions or detailing whatsoever. On balance, though, there must be something in the space that makes me feel there is at least hope of a strong, glamorous effect."

Pierre Scapula sums up his point of view in eloquently simple terms: "In the end, I would say that the key to satisfaction in work—in life, too, for that matter—is simply to be honest. Why pretend? Reality is the key to everything, and recognizing your limitations is part of that. Although some may think of me as committed to an extravagant way of working—and therefore démodé—the truth is that this is the way I've always worked; it is authentic to me and therefore truthful. I grew up with standards that today might be considered wildly luxurious. They weren't then, in the context of a certain class, so I do not think they are, for me, even today." □

—David Halliday

WILSHIRE HOUSE



The Ultimate Condominium
From $1,500,000
to $11,000,000

Furnished Models
(By Appointment Only)

Wilshire House · 10601 Wilshire Boulevard
Los Angeles, California 90024 · (213) 274-7811

William Chidester — The Designer's Choices

TO LOS ANGELES interior designer William Chidester, pleasure in particular objects evolves from life's experiences, and alters, subtly, as horizons widen. Travel has been his strongest initiator of change, though a visit to a museum or a glance around an art gallery can spark a singular interest and send a once-cherished object into a lonely corner.

"I find it hard to identify just what makes an object fascinating to me," Mr. Chidester says. "Quality and design are major factors, of course, but the process is really quite nebulous." There is nothing nebulous, however, about the designer's vast knowledge and discerning eye. Now semiretired, he has spent his adult life searching the world for exquisite furniture and objects, for the showroom he owned on Sunset Boulevard, as well as for the interiors he has created over the years for members of many of Los Angeles's distinguished families.



PHOTOGRAPHY WAYNE ROWE

"Objects should project color, history and a beguiling sense of place," says interior designer William Chidester. These qualities are richly embodied in the gallery of his home, where pieces from China, Venice and Syria acquaint visitors with visions of another era.

Mr. Chidester's Beverly Hills residence not only houses his objects, but its very form evolved to accommodate the dimensions of several pieces. Perched atop a slender winding ridge overlooking a canyon and, in the distance, the Pacific Ocean, the home, with its archways and generous proportions, recalls a simplified Italian villa. Through eighteenth-century Italian gates, around which Mr. Chidester designed the entry, a broad gallery signals the beginning of a visual feast filled with Fauvist colors and intriguing objects acquired on his travels throughout the world.

William Chidester hesitates to call himself a collector. "I think of a collector as someone who searches for specific types of objects, such as silver tea sets or Chinese ceramics," he says. "My buying is eclectic. I am most attracted to French, Italian and Chinese objects, and feel there are beautiful examples to acquire from every period. I prefer to mix them all."

The designer's home offers a potpourri of treasures, as evidenced in the gallery, where Mexican tiles and a coromandel screen create colorful accents with a Venetian console and





ABOVE: Designed by Mr. Chidester, this silver-plated and mirrored end table evolved from the centerpiece called a *plateau*. "It is patterned so several can fit together," says the designer, who fashioned the piece in Chippendale style. RIGHT: A Chinese tomb figure projects a haunting solemnity through its painted ceramic form. "This is actually a reproduction," Mr. Chidester says, "but the spirit of the original is nicely preserved."

continued on page 146

Audi's German engineers believe that form is function. That's why the new, luxury 5000 was voted Europe's "Car of The Year."



**Mfr's sugg. retail price. Title, taxes, transportation, dealer delivery charges additional. © 1983 Porsche Audi

Cruising easily at 100 mph on the German *Autobahn,* you know why the new Audi 5000S was voted Europe's "Car of The Year."

The World's Most Aerodynamic Sedan. At high-performance speeds, the sybaritic pleasure of driving the world's most aerodynamic sedan is evident.

In concert with this Audi's advanced aerodynamics are innovative engineering ideas expected of every Audi.

53 Years of Front-Wheel Drive. With the 5000S, you feel the agility of Audi's superior front-wheel drive technology.

Then, too, we've engineered a perfected front/rear suspension system and a central hydraulic system. It supplies hydraulic pressure for power steering and power braking. Thus, increasing performance and dependability.

Superior Quality Backed by Our New Warranty. To insure the high quality of the 5000S, we road tested it over 3.2 million kilometers. From Europe to Africa's searing deserts to North America.

The 5000S' quality is so high we've covered it with our outstanding, new 24-month/unlimited mileage warranty.*

A Value Priced Sedan. This high-quality German engineering is available at a price of $15,800.** making the new Audi 5000S the best value in its class.

*For your nearest Porsche Audi dealer, who can give you complete information on this limited warranty, call toll-free (800) 447-4700. PORSCHE + AUDI

Audi: the art of engineering.

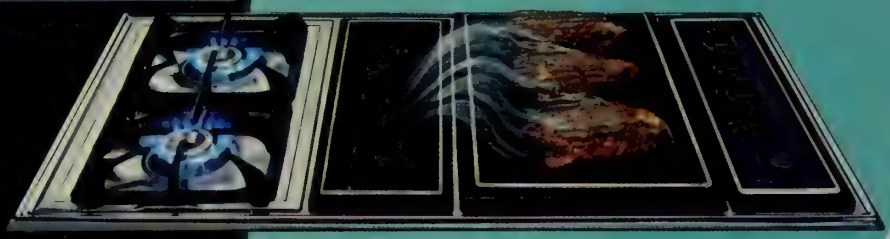


Gas Grilling Indoors

No Smoke. No Odor. No Hood.

THE WORLD'S FIRST GAS SELF-VENTILATING COOKTOP.
Enjoy gas efficiency and flame-kissed flavor in a built-in cartridge cooktop that grills indoors with no hood. Add to that a built-in double wall oven that boasts all the advantages of broiling and baking with gas plus delightful designer styling that is uniquely European. Made in America, exclusively by Modern Maid, for America's finest homes.

Modern Maid®
MODERN MAID COMPANY
TOPTON, PENNSYLVANIA 19562
A Raytheon Company



Gas: The future belongs to the efficient.

© American Gas Association 1983



The Signature Custom Leisure Pavilion is an aluminum and stainless steel building with clear and/or translucent single or double-wall panels, and with a motorized opening roof system. It can add a whole new dimension to your life.

Solar Structures products are available only through authorized independent distributors. Your inquiry will be forwarded to the distributor in your area. Solar Structures is a division of IBG International, specialists in glazed structural systems since 1914.

A WORLD APART BUT NOT A WORLD AWAY

Signature®

CUSTOM LEISURE PAVILIONS BY SOLAR STRUCTU

Your own sheltered, private world of lush plantings, shimmering water, warmed by sun light, cooled by the romantic glow of moonlig

The perfect way to swim, exercise, or hos poolside party, even on chilly nights.

With a Signature Custom Leisure Pavilion your pool becomes a place to relax, unwind, refresh the spirit.

Any season of the year.

For the distributor nearest you write or ca Signature, P.O. Box 100, Wheeling, IL 60090. Telephone 1-312-634-9355.

Or send $5 for a full-color Portfolio of Signature Pavilions.



THE LOOK OF Mitchell Designs

E HANDSCREENED WALLCOVERINGS AND FABRICS. AVAILABLE THROUGH INTERIOR DESIGNERS AND WALLCOVERING SHOPS AROUND THE WORLD. PLEASE SEND $1 FOR OUR
LOR BROCHURE WITH SAMPLES.

MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY, CA. 90230 •

TERN SHOWN • HANA

FRAME • LA PARIS STUDIOS FLOWERS • BRUNER-GLASCOE FURNITURE AND ACCESSORIES • CLASS AND BRASS

William Chidester — The Designer's Choices
continued from page 142

Syrian mirror. The mirror, made of wood inlaid with silver, ivory and mother-of-pearl, is a recent and favorite purchase. "I found it during a trip to the Mediterranean," he explains. "It was stacked among decorative boxes, chests of drawers and furniture in a shop at the huge native marketplace in Damascus. I consider it a rare and fortunate find."

Wallcoverings of distinction—antique wallpaper, murals and Oriental screens—fill the vertical spaces of Mr. Chidester's home with imposing presence. The dimensions of the living room were established in order to accommodate a floor-to-ceiling mural by Douglas Riseborough. "When I asked the artist what he wished to paint," Mr. Chidester explains, "he said he had recently returned from Marrakesh and would like to paint a scene from that Moroccan city." So pleased was the designer with the mural that he transferred it successively to each of two residences he has built for himself since he commissioned the work: "I like the drama and color of this kind of artwork. You can build an entire room around it."

Four tall screens, covered with wallpaper printed from original blocks from the French firm Zuber, create a similar drama in Mr. Chidester's dining room. "The paper was originally made for rooms with dadoes," the designer explains. "So I had an artist create a complementary dado and background along the lower portions of each screen. These pieces envelop the room in a vision of exotic Egyptian grandeur. As with the mural, I feel the presence of an entirely different world within the confines of my own home."

While many interior designers today integrate found objects of little or no monetary value with expensive antiques, Mr. Chidester finds himself attracted most often to fine objects. "I seldom see anything I like for two dollars—I wish I did," he adds. Yet occasionally the designer has imposed budgetary limits for himself at the opposite extreme: "Last year in Florence I attended an antiques show in a spectacular villa and saw a beautiful ceramic temple that I was ready to purchase. When I saw the price was fifty thousand dollars, I changed my mind rather quickly.

"Accessories of top quality and design are hard to come by," he says.



"Though I don't consider myself a collector," says William Chidester, "this early-19th-century clock is one of several excellent examples I've purchased over the years." Here, chinoiserie motifs combine to form a graceful pagoda. From Sotheby Parke Bernet, New York



A lyrical illustration of a Chinese tea-storing scene, this 18th-century panel affirms the designer's taste for "wallpaper as art. Panels can cost less than paintings," he says, "yet they have an equally entertaining effect." Similar pieces available from Juan Portola, New York.



Marble and ormolu are used with expert artistry in a pair of late-18th-century candelabra based on an Egyptian theme. "I discovered these in a little-known shop in New York," Mr. Chidester says. "They're exceptional. I've kept them on my mantel for twenty years."

continued on page 148



Admiral just invented the world's first refrigerators that make ice cream. And more!

What a scoop! Here's everything you ever wanted in a refrigerator, and then some. A fingerprint-free surface of textured steel, ice cubes and fresh cold water through the door automatically, even a built-in wine cellar. And best of all it makes ice cream! And sherbet... milk shakes... frozen drinks... even chilled soups and all sorts of other wonderful gourmet creations. (Hundreds of unique and delicious new ideas are contained in our full color, fifty-page recipe book, "Coolinary Art,"™ included with your purchase.)

Technology you can taste. This is the exclusive ice cream maker used with the Admiral "StirFreezing"™ process (pat. pending). You just pour in the ingredients. It works automatically, right in the freezer. Get milk shakes in minutes... ice cream in just over an hour, just the time it takes to work up a real taste for something pure, fresh, home made, and very special. For more information call 1-800-447-8371. (In Ill., 1-800-322-6302.)





Admiral
Home Appliances

Suspended harmony.



Abstract Cello
by Paul Fairley
Height 23"/Edition Size: 350

An enchanting composition. Exquisitely cast in bronze.
One of twenty original sculptures in limited edition created by internationally known artists, exclusively for The Artmark Collection.
Available to you through your Fine Art Gallery, Interior Designer or Architect.

Artmark Sculptures Ltd.

P.O. Box 541, Lennox Hill P.O.
New York, N.Y. 10021
1-800-462-4644
U.S. except New York residents
1-800-828-8222
Canada: 250 Adelaide Street West
Toronto, Ontario M5H 1X6
(416) 977-4475

William Chidester — The Designer's Choices
continued from page 146





TOP: Ceramic animals in cheerful Fauvist colors are used by Mr. Chidester in the dining room of his Beverly Hills home. "Objects don't have to be serious," he says. "These are fun and always provoke a number of comments." From Diane Love in New York City.

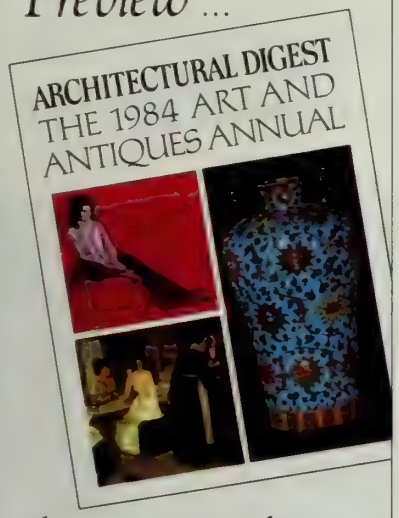
ABOVE: Though not partial to contemporary objects, the designer feels these rock crystal candlesticks are a handsome addition to a room. "They are crafted by Mimi London for London Marquis, Los Angeles," he says. "The golden hue works well with many antiques."

"It is comparatively easy to find good furniture, but there are no longer any bargains. Even dealers in the smallest shops and in flea markets are conscious of the precise values of their wares. Why waste time searching for bargains that don't exist? When I look for an object I go to the best stores and pay the price." Since closing his own showroom several years ago, he often shops at Quatrain and Rose Tarlow, two of his favorite antiques shops in Los Angeles. His visits to the more contemporary galleries in town are comparatively rare.

William Chidester no longer scours the world for objects as thoroughly as he once did. "But I still love to shop," he says. "And although I have nothing particular in mind, I am planning a buying trip to Portugal and Spain. The need to search for beautiful things never really ends."□

—Cameron Curtis McKinley

Preview ...



the premier edition of the Architectural Digest ART AND ANTIQUES ANNUAL

For the first time, *Architectural Digest* has compiled for you the finest, the most splendid of the worlds of art, antiques and decorative arts collecting—in one special issue.

The *Architectural Digest* ART AND ANTIQUES ANNUAL will also bring you authoritative investment information, current directions in the collecting market and an expanded "Reader's Directory" listing of galleries and shops.

To reserve your copy, mail in the coupon below today. Your copy will be mailed to you upon publication in November 1983.

Mail to: Architectural Digest, Dept. AV83
8460 Higuera Street, Culver City, CA 90230

Name _____
(please print)
Address _____
City _____
State _____ Zip _____

Indicate quantity:

_____**#9002A1 The Architectural Digest Art and Antiques Annual $5.95**
Please add $1.00 per unit for shipping and handling.

☐ Check payable to Architectural Digest (add 6% sales tax if delivered in California)
☐ VISA ☐ MasterCard ☐ Diners Club
☐ American Express Exp. date _____

Card # _____

Signature _____
(if charging)



ELEGANT PROTECTION

Protect your car's carpet with these luxuriously plush carpet mats. These ultra-thick pile carpets will add extra comfort and elegance to your car's interior. They're more than just a great looking set of mats, they have a special latex backing that prevents moisture from penetrating through to the original carpeting.

PERSONALIZED FOR YOU

These truly unique mats are personalized with your initials or car emblem at no extra cost. Your initials aren't just painted on, they're permanently dyed into the fabric. With dark colored mats we start with a lighter colored base carpet, then dye and heat-set the entire background in an attractive contrasting color. They're a great gift idea!

PICK YOUR OWN STYLE

Your initials can be dyed in our sporty Design-Line type, or elegant script lettering if you prefer. You can even create a unique "His and Hers" set by selecting different initials for the driver's and passenger's side. These attractive mats are also available with your car's emblem or crest dyed into them.

CUSTOM CUT IN OVER 40 COLORS

Each mat set is custom cut to fit your particular make and model car. We have thousands of patterns for almost any car, truck or van. We also have matching rear mats, cargo area mats and trunk mats.

Choose from 7 standard colors: Black W/Silver Letters (A01), Black W/Tan (A02), Dark Brown W/Tan (D63), Sand W/Brown (E83). Midnight Blue W/Silver (C41), Burgundy W/Silver (B23) or Pewter W/Black Letters (A05), or send us a small clipping of your carpet from under your seat or dash and we'll match it to one of our 40 custom colors. If a contrasting color is what you want, just send a clipping of a similar color from any magazine.

5 WAYS TO PROTECT

In addition to these attractive Plush Carpet Mats, we offer four other totally unique protective accessories for your car: (1) a personalized two-color Designer Car Cover™ that protects your car's finish while it's parked; (2) a breathable All-Weather Car Bra™ (with full-color embroidered emblem) that prevents those unsightly bug, sand and stone chips you get on trips; (3) machine-washable Seat-Guards™, easy-to-install slip covers that protect your expensive velour or leather seats; and (4) ultra-plush Genuine Sheepskin Seatcovers that are custom tailored to fit your car.

Call or write for our free color brochure!

ORDER TOLL FREE

For faster delivery, credit card holders may call our toll free lines. Order a pair of Plush Carpet Mats for $69 plus 5.00 handling, or a complete 4-piece front and rear set for $89 plus handling. Cargo Area and Trunk Mats are $79 plus handling. To insure a proper fit, tell us if your car is a 2 or 4 door model, if it's air conditioned or not and if it has an automatic or standard transmission. Be sure to specify the style of lettering and initials desired on each mat. CA residents add 6% sales tax. All National products feature a 30-day return privilege.

800-854-2140
In Calif. 800-542-6134

NATIONAL AUTO SPECIALTIES
Dept. 172-AUG
9471 Ridgehaven Ct.
San Diego, CA 92123-1651



Control your environment. Haluscreen automatic exterior window covering system features the unique Lyverscreen fabric that protects your home or office from the sun while preserving your view. Reflects heat in summer, retains heat in winter. For information & local dealers write: 3-S Haluscreen, 2664 Mercantile Drive, Rancho Cordova, CA 95670 or call (916) 635-2440.



Coming Next—in September


RUSSELL MACMASTERS

Architectural Digest Visits:
BURT REYNOLDS
at his Los Angeles home,
amid his trove of artworks
commemorating the
American West.

INTERIOR DESIGNS

A Roman villa revitalized by Lorenzo Mongiardino.

In New York City, the inviting warmth and grace of Mrs. Henry Parish II's plan for the Ritz-Carlton Hotel.

Homage to ancient Greece at the Los Angeles home of fashion designer Gustave Tassell.

André Emmerich's Manhattan residence brims with aesthetic vigor.

In Houston, Valerian Rybar endows the architecture and interiors of the Carlyle Restaurant with opulent luster.

Melvin Dwork's deft design for a Manhattan pied-à-terre.

Architect Edward F. Knowles invents a setting inspirited by American folk art, in Westchester County.

ARCHITECTURAL DIGEST



KARL ERIK GRANATH

Historic Houses:
An artist's vision—
the ineffable charm of
Carl Larsson's fairy-tale idyll
Lilla Hyttnäs, in the Swedish
hamlet of Sundborn.

SPECIAL FEATURES

Architecture:
Crisp and disciplined
in its geometry, a pristine
house conceived by
Hugh Newell Jacobsen
embraces views of the
Potomac River.

Gardens:
Preserving the natural
look of a wooded landscape
embroidered with flowers and
strewn with rock outcrops, in
Far Hills, New Jersey.

Art:
Exotic panoramas of
a distant land eternized in
China Trade paintings of the
18th and 19th centuries.

Antiques:
The vibrant glow
of figurative textiles from
early cultures.

AND MORE—

RHA040C

"A forgotten elegance returns to Honolulu with the new Halekulani."



From October '83, the new Halekulani is able to fulfill the expectations of even the most impossible perfectionist, to whom elegance is an integral part of daily life and style is nothing more than a natural attribute.
Five acres of gardens stretch to Waikiki Beach. The cool, tropical-white interior of each spacious guest room leads to its own lanai, with truly spectacular views of Diamond Head and the ocean.
The new Halekulani is born, and Honolulu will never be the same again.

Halekulani
A REGENT® INTERNATIONAL RESORT
HONG KONG BANGKOK KUALA LUMPUR MANILA COLOMBO FIJI SYDNEY MELBOURNE HAWAII ALBUQUERQUE NEW YORK CHICAGO PUERTO RICO.
HALEKULANI 808-923-2311, TELEX 8382 HALE HR; U.S.A. TOLL FREE 800-545-4000 OR YOUR TRAVEL AGENT.

Why Pay Retail?

Enjoy savings to 40% on selections from 50 high-end houses.



Mallory's Ltd.

P.O. Box 1150 — 2153 Lejeune Blvd.
Jacksonville, North Carolina 28540

Toll Free Quotes: 1-800-334-2340

NAME

STREET ADDRESS

CITY

STATE

ZIP PHONE

I'm interested in dramatic savings on fine furniture. Enclosed is my check for:

___$5 for Contemporary brochures

___$6 for 18th Century brochures

___$5 for French & Oriental brochures

___FREE information on all savings

Allow 3 weeks for delivery

1883

The best way to the Panama Canal.



Spend two weeks with the cruise line top-selling travel agents rate the best. Experience the glamorous Mexican Riviera and the exotic Caribbean. South America, too. You'll fly free and enjoy a free 3-night hotel package in San Juan. Ask a travel agent or send for our '83 Cruise-guide. Princess Cruises, Dept. ADTC83, 2029 Century Park East, Los Angeles, CA 90067.

PRINCESS CRUISES

All the difference in the world.

MEXICO · TRANSCANAL · CARIBBEAN · ALASKA

The Designer's edge; it's beveled.

Nothing says elegance like fine beveled glass. As a design tool, beveled glass is easy to use and affordable. Whether in windows, hanging pieces or doors, beveled glass is a flexible edge in your design work.



For a beautiful full color brochure, send $5.00 to

Beveled Glass Designs

BGD

General Offices Indianapolis Decorative Arts Center • 5420 N. College Ave. • Indianapolis, IN 46220
(317) 257-1357 (800) 428-5766
Regional Sales Office 336 North Foothill Road, Suite 205 Beverly Hills, CA 90210
(213) 858-1018 (800) 547-7017 WATS

DIVISION OF LARRY ROBERTSON ASSOCIATES, INC.

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 48–53:

Joseph Paul D'Urso
D'Urso Design, Inc.
80 West Fortieth Street
New York, New York 10018
212/869-9313

Pages 54–61:

Ron Newman, Inc.
1242 Sacramento Street
San Francisco, California 94108
415/474-6056

Pages 62–67:

Bernheimer Antiquitäten
Lenbachplatz 3
8000 Munich, West Germany
49-89-596643

East & Orient Company
2901 North Henderson Avenue
Dallas, Texas 75206
214/826-1191

M. Ekstein Ltd.
90 Jermyn Street
London SW1, England
44-1-930-2024

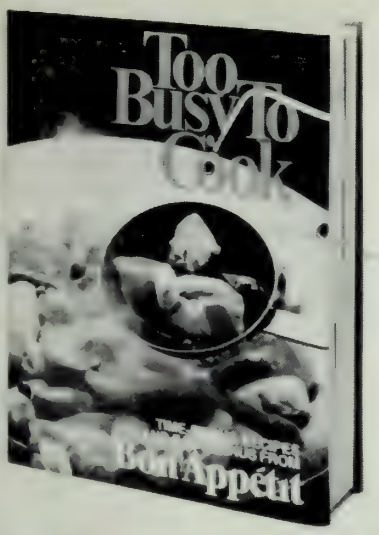
Howard Antiques
8 Davies Street
London W1, England
44-1-629-2628

James II Galleries, Ltd.
12 East Fifty-seventh Street
New York, New York 10022
212/355-7040

Jacques Kugel
279, rue Saint-Honoré
75008 Paris, France
33-1-260-86-23

Vernay & Jussel Inc.
825 Madison Avenue
New York, New York 10021
212/879-3344

continued on page 154



"Too Busy To Cook?"

A Collection of Fast & Fabulous Recipes from Bon Appétit

Now there is an entire volume of imaginative, timesaving recipes compiled from **Bon Appetit's** "Too Busy to Cook?" column. All can be completed in an hour or *less*, are deliciously different, are kitchen tested, and are perfect for today's tastes and busy lifestyles.

Includes: more than 600 recipes
- complete cross-referenced index
- more than 48 full-color photos
- special chapter heads with extra tricks, tips, and techniques to save time • and much more!

Order today for no-risk 14-day examination. Your satisfaction is guaranteed.

SEND TO: The Knapp Press,
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ___ copies of Too Busy to Cook? @ 19.95 each plus $2.25 shipping and handling. (For shipments to Calif., Illinois, or Iowa please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

Total amount enclosed: $_____
(checks payable to The Knapp Press)

☐ Charge my order to: ☐ MasterCard ☐ VISA

Card # _____
(If MasterCard, include Interbank # shown above your name)

Expiration date _____

Signature _____

Name _____

Address _____

City _____ State ____ Zip _____

Please allow 6 weeks for delivery. W13

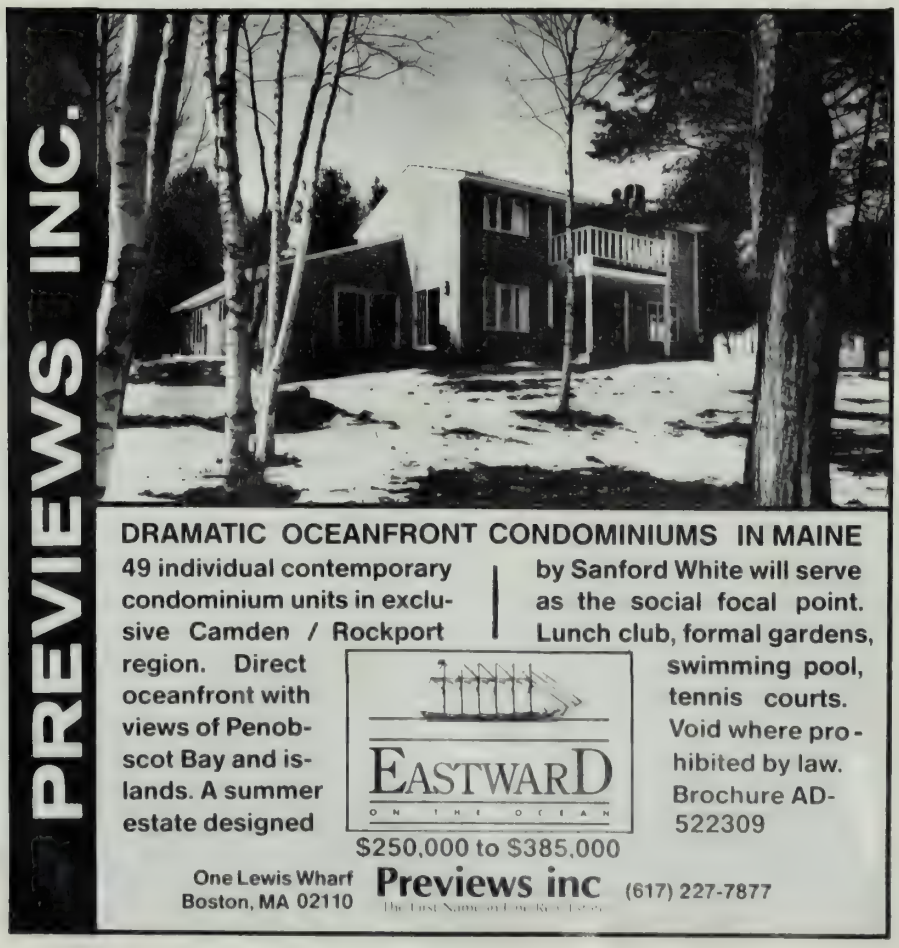


Distributed exclusively by Ebeling & Reuss•An Alco Standard Company
1041 West Valley Road•Box 189N•Devon, PA 19333
Importers of Fine China, Glassware, and Giftware since 1886.

To get your copy of The Kaiser Porcelain Catalog, send $5 to the above address.







READER'S DIRECTORY

continued from page 152

Pages 68–73:
Toni Facella Sensi
61A, via Condotti
Rome, Italy
39-6-679-0075
39-6-679-7949

Pages 88–93:
William H. Grover, AIA
Moore Grover Harper, Architects
Box 409
Essex, Connecticut 06426
203/767-0175

Pages 100–107:
David Laurance Interior Design
345 East Fifty-seventh Street
New York, New York 10022
212/752-1152

Pages 108–115:
David Anderson Gallery
521 West Fifty-seventh Street
New York, New York 10019
212/586-4200

James Corcoran Gallery
8223 Santa Monica Boulevard
Los Angeles, California 90046
213/656-0662

Graham Gallery
1014 Madison Avenue
New York, New York 10021
212/535-5767

Margo Leavin Gallery
812 North Robertson Boulevard
Los Angeles, California 90069
213/273-0603

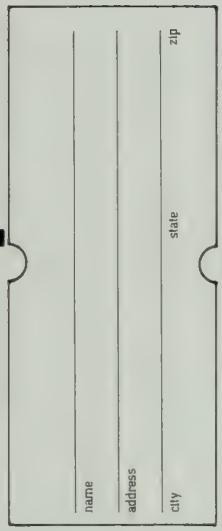
Galerie Maeght
13, rue de Téheran
75008 Paris, France
33-1-563-13-19

Stephen Mazoh & Co., Inc.
13 East Seventy-sixth Street
New York, New York 10021
212/737-2203

Waddington Galleries Ltd.
2 Cork Street
London W1, England
44-1-439-1866 □

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL



Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

All our services to subscribers are faster when you include your subscription label

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

COMPLAINT? We can give faster results when you include your label.

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322



FREE. FREE. FREE.

Tappan Converta-Cook.™

It's so well engineered all we could improve was the price.

Buy a Tappan Converta-Cook grilltop between now and December 30, 1983, and it will cost you just $569.00*.

Then, we'll throw in a rotisserie. Free.

A nonstick griddle. Free.

And an open coil module. Free.

That's $259.85* worth of cooking modules that you can plug in and out in four different combinations. So you get complete cooking versatility in just one cooktop. And our unique lift-up vent pulls away smoke and odors automatically.

What's more, Converta-Cook has some intelligent engineering features that Jenn-Air® and other brands can't match.

Our griddle is genuine DuPont Silverstone.® Jenn-Air's isn't.

Our grill pan and chrome liner—all the messy stuff—go right in the dishwasher. Jenn-Air's don't.

Surprised? Your dealer can tell you the details. Just get there before December 30.

Because the way we build Converta-Cooks, they last almost forever.

But this offer doesn't.

TAPPAN IS COOKING™

Tappan Appliances, Mansfield, Ohio 44901

*Suggested retail prices. Installation not included. This offer applies to our popular Model #13-2581. All Tappan products are made in the USA.



Karges®

FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6517 EVANSVILLE, INDIANA 47712

Write Dept. AD for full-color Karges Sampler $5.

SPECIAL SECTION FOR AUGUST

THE CALIFORNIA EDITION

Architectural Digest presents products and services especially for the California reader. In the pages that follow, Architectural Digest presents products and services especially for the California reader. In the pages that follow, Architectural Digest presents products and services especially for the California reader. In the



A Grand-Luxe Hotel
For Those Who Appreciate The Difference

Leonardo Courtesy

Beverly Wilshire Hotel

[illegible] Boulevard at Rodeo Drive, Beverly Hills, California 90212
(213) 275-4282 Telex 698-220

The Leading Hotels of the World

Preferred Hotels Worldwide



Interiors by

Cannell & Chaffin

For a complimentary copy of our 24-page, four-color residential design brochure, call the Design Service Director or write to Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, CA 90010

LOS ANGELES (213) 380-9111 • NEWPORT BEACH (714) 833-1917 • LA JOLLA (619) 454-0451 • RANCHO SANTA FE (619) 756-1055.



A look you'll love

Dramatically Beautiful! Designed, constructed, finished and installed by expert craftsmen... from Sherwood, of course. Sherwood is family owned and operated.

Sherwood custom designs shutters for any area in your home or office, from either solid oak with a selection of stains from light to dark; or from kiln dried Calif Sugar Pine with a wide selection of stains and paint colors.

Call today for a carefully measured in home free estimate and let our Sherwood representative show you some exciting samples of Sherwoods' craft. He will discuss the design best suited to your needs, width of louvers you prefer, 1-1/4" to 4-1/2", to create "A Look You'll Love."

Sherwood Shutter Corp.

3655 West McFadden, Santa Ana
(714) 771-0200 or **(213) 553-2676**

8380 Miramar Rd., Suite 200, San Diego
(619) 223-9480

out of area toll free **(800) 432-7137**

LAMPS
1001 & 2002
16" × 17¼"
3003 & 3004
16" × 19½"

MFG. PROCESS
Handmade w/ partial use of machine

SOLID WOOD BASE
- All natural wood (color may vary due to nature of wood)
- Walnut white ash hard maple (veneer)
- Hard wax finish
- Size 1001 & 1002 8¼" dia 8½" hi
- Weight 8 lbs to 9½ lbs
- Two shapes available

SHADE
- Hand made
- String shade
- Two colors available
- Size 16" dia 8" h

ACCESSORIES
- Lacquered brass
- Dimmer switch
- All elect - U L Approv



VIVANT

Design
Shailesh Vala
Architect

Solid Wood Bases

And Furniture

CALL 24 HOURS • T[illegible] FREE 800-526-7443 Ext. 535

☐ Please send me _____ of model number

☐ # 1001 at $225 ea
☐ # 2002 at $225 ea
☐ # 3003 at $250 ea
☐ # 4004 at $250 ea

Mail to / MFG BY
SMOKEY INTERNATIONAL Inc
90 Dayton Ave Bldg U-2
Passaic N J 07055
(201) 779-8790

Allow 4 to 6 weeks for delivery 100% Money ba[illegible]

[illegible] Exp _____

Address _____

City _____ State _____ Zip _____

Phone _____

PERNOD



And you're still mixing a screwdriver with vodka?

For a fabulous, fresh twist use Pernod® instead of vodka. Pernod (pronounced "per-know") is the taste tingling licorice sensation from France.

Simply mix one part Pernod to five parts of orange juice. For other drinks use the same 1 to 5 ratio. And discover such magical mixtures as The Pernod Colada, The Pernod Sunrise, or Pernod & Sprite®

PERNOD. The new twist in mixed drinks.

Pernod 86 & 80.2 proof Spiritueux Anise; Imported by Austin Nichols & Co., Lawrenceburg, IN. ©1982



ADIL BESIM

& Co., Inc.

Oriental Rugs of Distinction to Grace Your Every Walkway

Sales • Purchases • Repairs • Appraisals

370 South Lake Avenue, Pasadena, California 91101

Vienna • Zurich • Innsbruck • Pasadena

(213) 795-7589 (213) 681-7031

AB

RENAISSANCE

Fine Antique Reproductions of 18th and 19th Century Furniture, Clocks & Accessories.



The Centennial Hall Clock and Desk. An outstanding tribute to 100 years of fine furniture making from Sligh. Offered in a limited edition of 1,880. Please write or call for details and reservations.

1564 Copenhagen Drive Open Every Day 10-5

Solvang, California 93463 (805) 688-6222

Monterey History and Art Association, Ltd.

SEVENTH ANNUAL ANTIQUES SHOW AND SALE

50 purveyors of fine antiques

with emphasis on country arts and antiques

Special Feature

a comprehensive retrospective of the work of

FRANCES ELKINS, A.S.I.D.

presented by **Nelle Currie, A.S.I.D.**

V'SOSKE

JOHN LEDFORD Designer, lecturing

Exhibition of interest

a collection of the work of

internationally acclaimed master potter

BEN OWEN

Seagrove, North Carolina

Informal lectures by **LUCILLE OWEN**

19th century dressmaker and millinery shops

Designer showcase room in the style of **Frances Elkins** created by **Nelle Currie, A.S.I.D. and Associates**

Interior garden — **Flowers Ltd., Pebble Beach**

Show hours:

Fri., Sat., Aug. 19, 20, 11:00 a.m. - 8:00 p.m.

Sun., Aug 21, 11:00 a.m. - 5:00 p.m.

Serra Grand Ballroom — Conference Center, Monterey, CA

Phone: (408) 372-2608 (408) 649-3888 (408) 646-3770

P. O. Box 805, Monterey, CA 93940

The Fine Art of Lighting:

Now that your collection is in place, how will you light it? CASE Lighting Resources can illuminate paintings, sculpture, furniture, even interior and exterior architectural details. We make interior and exterior environments glow by using unique optical projectors that confine light rays to the exact contours of objects while concealing the light source. When your home or office deserves the finest lighting, consider CASE Lighting Resources. Experts in the Fine Art of Lighting.

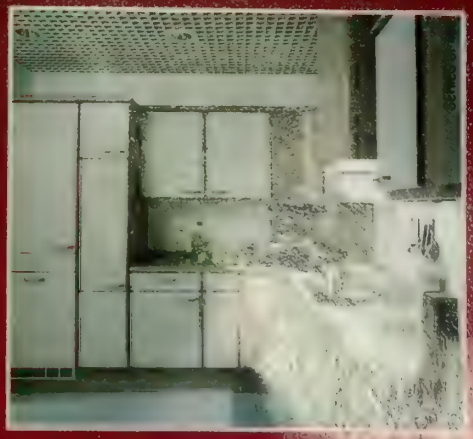
CASE

a division of CASE products company
969 Buenos Ave., San Diego, CA Tel: (619) 276-8480



For the fine homes of the world.







poggenpohl

The ultimate in kitchen and bath cabinetry

LOS ANGELES La Cuisine 2000, 213-652-2473 [illegible] Concepts II, Ltd 714-645-4080 SAN FRANCISCO Landsberg & Associates, Inc., 415-864-5[illegible] Staats/Kitchen, Bath & Tile, 805-965-0083

To explore the possibilities of redefining [illegible] action, we invite you to send $5.50 for full color catalogs. Poggenpohl USA Corp., P.O. Box 10 AC3, Teaneck, New [illegible] Poggenpohl manufactured by Fr. Poggenpohl KG, West Germany Est. 1892



Majestic Malibu masterpiece on 25 private acres. Panoramic views, N/S championship tennis, pool, security. Suitable for royalty. (ML-0044)
$5,000,000 Jack Ging 456-3638

The prime communities which we proudly serve provide some of the nest residential living in the United States, if not the world. This is why e've staked out these territories as "Fred Sands Country."

Here we offer more than mere status: take your choice of good imate; the best neighborhoods; large, well-built attractive homes; nvenient shopping at the finest stores and boutiques; excellent staurants; good schools; clean air . . . and the appreciation you'd nsequently expect.

Here we have quality clients who appreciate the value of a home in a esirable neighborhood . . . and maintain it accordingly. Here we know nders eager to finance competitively where their investment is well-cured. And, we have our own in-house loan program available to Fred nds clients. We know the area's top tax and legal people to better rve our clients (many of these experts are our clients, too). And, turally, we know the area's most professional full-time salespeople: ore than 650 of them are ours.

Our territory is deliberately limited. So we know it well. That is why we ll close to one billion dollars' worth of residential real estate a year. ur favorite areas may not be for everyone. But, if you're already here nd want to move up—or aren't here yet, but want to move in—call the eople who know the territory.



Enchanting private, storybook castle in prestigious Bell Canyon. Lush landscaping, extravagant custom appointments, pool, spa, horse facilities. (WH-0114)
$1,275,000 Karyn Foley 888-3603

Buy a beautiful home in ... Fred Sands Country



nish Baroque palace in Hancock Park. Exquisite architectural detailing, al dining room, seven bedrooms, pool. (BW-509)
50,000 Lynn Schanz 820-6888 or Gail Kamei 278-1345



Palisades Riviera country estate, meticulously restored to authenticate "old-world" charm. Approximately 5800 sq. ft., all amenities, ocean, city and mountain views. (BW-0112)
$1,600,000 Marjorie Harper 820-6888

Fred Sands®
Realtors

Total Real Estate and Financial Services with 20 Offices and Divisions

LYMAN DRAKE ANTIQUES, INC



Importers of French and Engli... Antiques
Wholesale to the Tra...
Available Through Your De...

2901 South Harbor Boulevard
Santa Ana, CA 92704 (714) 979-2811



CUSTOM POOLS, SPAS & LANDSCAPING

Designs by Larry G. Tison, A.S.L.A.
Built by Niagara Custom Pools, Inc.
SERVING ALL OF SOUTHERN CALIFORNIA
(714) 837-4353 (213) 241-9169
Free Estimates
Call Today

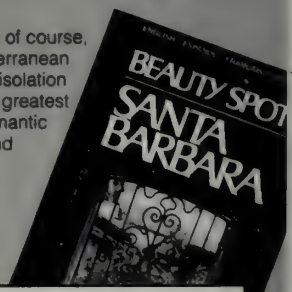
Trimble/Pellam

Discover

SANTA BARBARA

"America's Best Paradise Climate"-PLACES RATED ALMANAC

The key word is "paradise"—overused, of course, but in this case, inescapably so: Mediterranean climate, easy access to (but complete isolation from) great urban centers, some of the greatest homes in the world, in an incredibly romantic setting of mountains, ocean, islands and sun...if you're thinking about finding a better place to live, for whatever reason, we suggest that you see Santa Barbara. Ask for PAUL RYAN.



Please send me your free 60-page color book, "Beauty Spot—Santa Barbara."

Name_____
Address_____
City_____ State____ Zip____

gene o'hagan associates real estate
539 San Ysidro Road Montecito, CA 93108 (805) 969-2233



Our sofa is an overnight sensation.

It would be a wonderful world if all sofa/beds were created equal. Unfortunately, most feel like you're sitting on a park bench instead of a sofa. And sleeping on a park bench instead of a bed.

That's because they were made only for convenience, without so much as a nod toward the finer things in life. Like style and comfort, for instance. Important considerations at Aireloom.

That's why our sofa/beds are handsome pieces of furniture. Meticulously put together. And lovingly designed with an eye to beauty and a deep concern for the creature comforts. Why do we do it? Because, quite frankly, it's the only way we know how. We design for people who are as finicky about detail and fine craftsmanship as we are. An arrangement we covet.

In keeping with this philosophy we offer what our grateful customers tell us is a "staggering array" of decorator fabrics in the "widest range of textures and colors imaginable." Even in the most supple of genuine leathers.

But the real beauty lies beneath the surface. In our mattress. We wouldn't dream of making a mattress simply to suffer the occasional overnight guest. Instead, you'll find the very same exclusive Rip Van Winkle that's been providing support and consideration for countless backs since 1951. You needn't special order your mattress in 80" lengths, either. This extra lavish length isn't lavish to us. It's standard.

So, if you're looking for a sofa/bed that's not an excuse for a sofa, or an apology for a bed, look for Aireloom.

We don't make compromises.
We make sofa/beds.

Aireloom®

Post Office Box 4638, El Monte, California 91734. (213) 686-1440

J. ROBERT SCOTT & ASSOCIATES, INC.



8727 MELROSE AVENUE • LOS ANGELES, CA 90069 • 213/659-4910

DALLAS/HOUSTON: GERALD HARGETT, INC. SAN FRANCISCO/DENVER: SHEARS & WINDOW

SIRKIN LEWIS

PATENT PENDING © 1983 J. ROBERT SCOTT & ASSOCIATES, INC.



TRAVEL
OUR ORIENTAL RUG GALLERY

Trap a Tabriz. Capture a Kazak. Be dazzled by a Bokhara. Geometrics. Symbols. Simple. Intricate. A tapestry of heritage and design awaits you in a collection of over 10,000 rugs. From China, India, Pakistan and Persia. We will also offer to buy the antique Oriental rugs you already own. For an estimate of their value or an appraisal for insurance purposes, call our Oriental rug expert Moussa Soomekh at 628-2198. Oriental Rug Gallery, 804.

At Downtown Plaza, Del Amo, Century City, Santa Monica, Newport Beach, Santa Anita, Glendale, Sherman Oaks, Northridge, Topanga Plaza and Laguna Hills.

THE BROADWAY



INTERNATIONAL

di **domani**

VISIT L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM ©1983

5120 MELROSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY 9:30—6:00



Artisans of Amer

Division of Artisans Brass Product

3601 West Pacific Avenue
Burbank, CA 91505
(213) 848-2533

1933 South Broadway
Los Angeles, CA 90007
(213) 748-6464

8151 World Trade Center
Dallas, TX 75258
(214) 742-6108

Please Contact Our
Contract Division
(213) 848-5933

CELEBRATING OUR 12th Y
OF CONSISTENT 2 TO 3 WE
DELIVERY

Traditional Charm in
Solid Brass Beds,
Iron & Brass Beds,
Sofa & Day Beds,
Night Stands,
Plant Stands &
Other Accessories



Living in Allmilmö is a way of life... dedicated to carefree luxury and ease. Where your every convenience is anticipated and fulfilled with infinite care and painstaking effort. Allmilmö kitchens and baths represent the perfect blend of state-of-the-art technology, impeccable European craftsmanship and the finest in quality materials. All custom tailored from a wide selection of exceptional designs. Enter the world of Allmilmö. Truly, an investment in fine living.

For our complete color catalogue send $6 to Allmilmö Corporation, P.O. Box 629, Fairfield, N. J. 07006.

allmilmö

masters in the art of fine living.



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY



GENGHIS KHAN FURNITURE

4247 Park Blvd. San Diego, CA (619) 291-3666

1131 E. Washington Ave. Escondido, CA (619) 743-5897

IMPERIAL GENGHIS KHAN

5000 Beltline Rd., Suite 280, Dallas, TX (214) 387-8387

DON BADERTSCHER ANTIQUES & DECORATIONS

BLUE HOUSE ON THIRD
E Pine Table and Foot Bath with Pitcher

CAMPBELL GLASS SHOP, INC.
G Dressing Table Mirror

GUY CHADDOCK & CO.
M Armoire

DESIGNCRAFT OF CALIFORNIA
L Assorted Pillows

FOSTER-INGERSOLL
J Antique Venison Dish

MILLIE HAMPSHIRE
A Bronze Floor Lamp

GATON LAMPS
K Celadon Table Lamp

HUDSON-RISSMAN
H Comfy Chair

INTERNATIONAL TERRA COTTA INC.
F Bronze Figure: Angel

INTERNATIONAL TILE & SUPPLY

KEN-WIL COMPANY
C Striped Raw Silk Bench

LAMBERTS VAN & STORAGE

RENAISSANCE ART RESTORERS
N Crystal Punch Bowl

LOUIS G. SHERMAN
I Bamboo Style Chair

SYLBERT INTERIORS
B Walnut Settee

WES LEE FRAMES
D Iron Finish Mirror



For information regarding items shown and no[illegible]ion of listings, as well as membership in L.C.C., contact Marjorie Nye at (213) 652-168[illegible]

Not For Sale At Any Price.



Until now, Lake Arrowhead's spectacular west shore has not been for sale at any price. Now, its long-treasured landmark, Rainbow Point, makes lakefront and lakeview homesites available amid towering pines within a private, gated community.

Along with the beauty and exclusivity of Rainbow Point come boat slip rights, lake use (the Lake is privately owned by an association of local property owners), and utilities in place.

Realizing the value of your time, we suggest a call ahead to ensure proper preparations for your personal tour by land or boat.

You can be sure of a cordial welcome.

$120,000 to $450,000

WESTSHORE RAINBOW POINT

A Moreland Development Company Community

COLDWELL BANKER

SKY RIDGE REALTY, INC.

Lake Arrowhead Village, P.O. Box 1089 • Lake Arrowhead, CA 92352

1-800-221-6103 / (714) 336-2131

Midway between LA and Palm Springs. 81 miles from downtown L.A. San Bernardino (Fwy 10) to 15E exit at San Bernardino. Go north to Mountain Resorts fork. Exit Waterman (Hwy 18) and left. Follow Arrowhead signs to Blue Jay turnoff. Left 1 mi. to stopsign and ahead 2 mi. Left on North Bay Rd. ¾ mile to entry.

Financing available. Consult information center at the site for Homeowners' Association monthly fee. Prices, terms & availability subject to change without notice.





What a difference a day makes with California Closet Company.



Opening Soon In:
Sacramento
San Francisco
San Antonio, TX
Phoenix, AZ
Las Vegas, NV

- **CALIFORNIA CLOSET CO.** will send a qualified designer to your home for a free consultation.
- Custom designed to fit your specific needs and space
- **CALIFORNIA CLOSET CO.** does custom on site construction. Unlike others, we never use cheaper pre built modular units.
- Most jobs completed in one day!
- Custom **Monarch** mirror doors available for same day installation.
- Don't be fooled by cheap imitations. Call **CALIFORNIA CLOSETS**—The original closet organizing company.

A unique concept in closet design
CALIFORNIA CLOSET COMPANY
Cont Lic No B422620–Bonded and Insured

San Diego (619) 695-0882
Orange County (714) 952-8952
Long Beach (213) 493-5579
Pasadena (213) 506-7707
Thousand Oaks (805) 496-6110
Canoga Park (213) 709-7744
Bakersfield (805) 834-8383
Clovis (209) 297-1444
Modesto (209) 576-8668
Riverside/San Bernardino (714) 687-9960
San Jose (408) 945-0331
Glendale, Ariz. (602) 834-8347



ANTIQUE BIJAR
7'.6" x 10'

J. H. Minassian & Co.

THE EXCLUSIVE ORIENTAL RUG STORE
Est. 1905 in Los Angeles

ONE OF AMERICA'S MOST EXTENSIVE AND AUTHENIC COLLECTIONS OF RARE ANTIQUE RUGS . . . Sarapi, Farahan, Camel hair, Chinese, silk & wool of finest Persian looms. All sizes and colors available for your consideration.

- **Also available a variety of contemporary Chinese and Persian rugs.**
- **Decorators inquiries invited.**

(Our only Location) • *401 SOUTH VERMONT* • [illegible] *ELES* • *CA 90020* • *TEL: (213) 383-1207*



The SieMatic 9009 PRS shown in Pearl White with Grey accessories. Also in Cabana Sand with light oak accessories and Pearl White with Black.

Kitchen Interior Design

Introducing kitchens that fit not only your floorplan, but the way you live. From SieMatic, Europe's most prestigious name in kitchen interior design.

For those who value their kitchens as the focal point of life at home, SieMatic offers a superbly integrated system in a comfortable, sociable setting. A gathering place for family and friends. Every SieMatic kitchen is designed to please the hand as well as the eye. The Bauhaus-influenced 9009 PRS above, for example, presents a beautifully practical polyester surface with fully-rounded seamless doors, in addition to its elegant contemporary look.

See your SieMatic representative today for a close look at the 9009 PRS and all the SieMatic kitchens. You'll see more in SieMatic.

SieMatic®

Kitchens that fit the way you live.



Send for SieMatic's Kitchen Book.

Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it: 176 full color pages of SieMatic kitchen designs, complete with components and floorplans. Filled with great ideas. See your SieMatic representative listed below or send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069

E

Name _____

Street _____

City _____ State _____ Zip _____

Telephone _____

Albany/Berkeley ☐ House of Kitchens, 1325 Solano Avenue, Albany, 94706, (415)525-9576; **La Jolla** ☐ Baywood Kitchens, Inc., 1014 Pearl, La Jolla, 92037, (714)454-9684/464-3549; **Long Beach** ☐ A & M Specialties, 3101 East Anaheim Street, Long Beach, 90804, (213)597-0557/0668; **Los Angeles** ☐ Custom Kitchens and Baths, 743 No. La Brea Avenue, L.A., 90038, (213)937-1660 ☐ Kitchens on Sunset, 8363 Sunset Blvd., L.A., 90069, (213)650-1452; **Los Gatos** ☐ European Kitchen and Bath Studio, 7 No. Santa Cruz Avenue, Los Gatos, 95030, (408)395-1944; **Marin County** ☐ Kitchen Craft of Marin, 1241 Andersen Drive, San Rafael, 94901, (415)454-1623; **Newport Beach** ☐ Euro-American Kitchens, 1741 Westcliff Drive, Newport Beach, 92660, (714)631-7032; **San Francisco** ☐ Continental Kitchens and Baths, 340 West Portal, San Francisco, 94127, (415)661-6776 ☐ SieMatic, 200 Kansas Street, Suite 217, San Francisco, 94103, (415)558-8811; **San Jose** ☐ Custom House Supply, 1110 Meridian Avenue, San Jose, 95125, (408)723-7073. **Westwood/Los Angeles** ☐ Kitchen Studio West, 1941 Westwood Blvd., L.A., 90024, (213)475-1135.

Your Private Baja Sea-Side Retreat



21 very special and highly individual custom-created master-built beachfront villas

One-of-a-kind designs... tiled terraces ...luxuriant landscaping ... swimming pool...jacuzzis...pro tennis court



Rosamar

VILLAS BY THE SEA

619-569-2515

40½ K. on the Tijuana Ensenada Road (10 miles South of Rosarito, in Baja California)



Make your yard the most elegant room in your home.

Transforming yards into imaginative and enjoyable outdoor living rooms has been the business of A. Lee Shelbourne for nearly a quarter of a century. And our experience shows both in awards for design excellence and in the increased home equity our designs have generated for our clients.

We design your yard from the ground up. We take a personal, professional approach to every phase of our total outdoor living designs.

Quality is our yardstick. Our business is total design. We work with your contractor or recommend experienced contractors who take in stride difficult sites, engineering problems, remodeling outdoor/indoor areas, adding spas and updating older pool and garden sites.

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourne
AND ASSOCIATES

23300 Ventura Boulevard
Woodland Hills, CA 91364 (213) 703-113
La Jolla • San Francisco

SMART STRATEGY...



Photo: Brent Bear

LEASE IT.

Think of the deals that are made here! Meet with your clients in a relaxed atmosphere that reflects your good taste and inspires their confidence.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure of buying. Lease from the largest and choicest collection of antique office and residential furniture ever assembled. Over 5,000 hand-picked museum quality pieces.

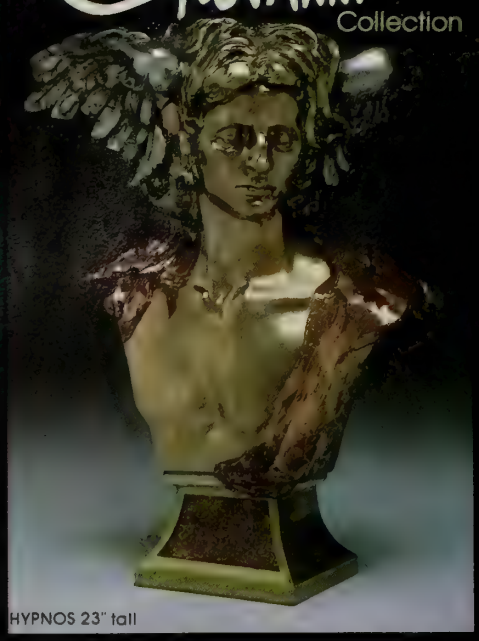
With our convenient lease/purchase program, we furnish stately conference rooms, comfortable reception areas and tasteful executive offices. All beautifully restored, and at affordable monthly rates. Make your office as comfortable as your home and receive the benefits of a tax deduction besides. After all, you've earned it. First impressions count... so visit one of our showrooms or block-long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
San Francisco Showroom: 1133 Post Street, San Francisco, CA 94109, (415) 673-8118

Giovanni Collection



HYPNOS 23" tall



WOOD NYMPH

HIDE & SEEK 8" tall

BOY & A DOLPHIN



THE CALENDAR 19" diameter

"The greatest use of life is to spend it on something that will outlast it."
Giovanni Schoeman (1940-1980)

The works of Giovanni Schoeman. Spectacular originals in multi-metals. Live with the mystery, the grace and the beauty of a piece from the Giovanni Collection.

Exclusive representation:
Giovanni Collection 828 Chapala St. Suite 205 Santa Barbara, CA 93101

Literature regarding the entire collection remit $7.00.

Village Green
Fine Furnishings

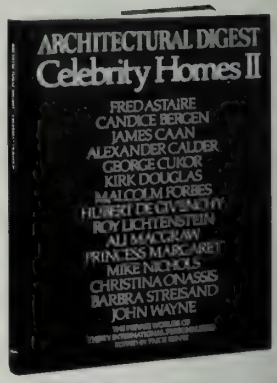


INTERIOR DESIGN SOCIETY

The Classic Difference

8109 SOUTH GREENLEAF AVENUE • WHITTIER, CA
(213) 698-9461 FREE BROCHURE (213) 685-3373

Meet famous personalities. Visit their private retreats.



Come with us behind the scenes...
From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest*'s Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout. Order today. Your satisfaction is guaranteed!

SEND TO: THE KNAPP PRESS
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to ☐ MasterCard ☐ VISA
Card # _____
(if Mastercard, include Interbank #)
Expiration date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Please allow 6 weeks for delivery

W14

Grandeur in Paradise







e perfect blending of beauty and comfort, an ocean-front luxury resort condominium on the Kona Coast of the Big Island of Hawaii. autifully designed and color-coordinated interiors. Complete kitchen, central air-conditioning, sheltered balcony with wet bar and ner superior appointments throughout. A myriad of recreational activities, including two swimming pools – one fresh water, one t water, both designs – innovative, barbecues, tennis, whirlpool and saunas. In addition to Hawaii's luxuriant shores and sandy beaches gold and black, fishing for blue marlin is unmatched anywhere else in the world. Keauhou-Kona championship golf course, one seven on the island, will challenge even the best of professionals. Discover Kailua town, a quaint village filled with shopping arcades, staurants and night life. Hawaii, an island of remarkable beauty and diversity. Whether you aim to traverse a volcano or sip mai tais on palm-fringed beach, the Big Island offers the best adventure of them all. The Royal Sea-Cliff Club, grandeur in paradise on the Kona Coast.

RSC

THE ROYAL SEA-CLIFF CLUB

FOR RESERVATIONS, INFORMATION AND RATES, SEE YOUR TRAVEL AGENT OR CALL HAWAII TOLL FREE: 800-367-5314.

Time Resorts Managed by
The GREAT AMERICAN MANAGEMENT GROUP, Inc.

Polo Ralph Lauren

ALEXANDER JULIAN



Foto: Ron Burdzinski

AVAILABLE BELOW RETAIL AT

RICK PALLACK
FINEST MENSWEAR BELOW RETAIL

4554 SHERMAN OAKS AVENUE SHERMAN OAKS
1 BLOCK WEST OF SEPULVEDA 1 BLOCK SOUTH OF VENTURA BLVD
MON-FRI 11-8 SAT 10-5 SUN 11-5 213 789 7000



The beautiful genuine wicker bassinet from San Francisco Wicker, 1850 Union Street, #147, San Francisco, CA 94123. Available in three styles, they are what dreams are made of.

SAN FRANCISCO
WICKER

A THING OF BEAUTY IS A JOY FOREVER...



Country French grandeur in the security of beautiful Blackhawk Country Club. Fairway living design; light, cheerful, spacious. Re-introducing classic use of woods, wallpaper, high ceilings, crystal, marble; blended by superb craftsmanship into the comfort, convenience and efficiency of a new home. Gated entry courtyard, fountain, leaded glass entrance, 4 bedroom suites including magnificent master. The essence of elegant living! $685,000.

Pat Hendersen (415) 837-3650
ALAMO OAKS DEV. CO., Danville, Calif.



St. Charles Fashion Kitchens feature FORMICA® brand laminate.

The choice is yours. When using decorative laminate, St. Charles chooses Formica brand exclusively. Here is Burgundy Pin Stripe, a new dimension in laminate that surpasses all others. Its lustrous, easy-care surface truly reflects quality and elegance.

That very special kitchen can be yours now. See your St. Charles designer/consultant.

FORMICA® BRAND laminate

St. Charles®
FASHION KITCHENS, BATHS
AND OTHER ROOM FURNITURE

The Cabinet Gallery
117 C Town & Country Drive
Danville, CA 94526
(415) 820-1833

St. Charles of La Jolla
7426 Girard Street
La Jolla, CA 92037
(714) 454-9133

Baywood Kitchens
8363 Center Drive
La Mesa, CA 92041
(714) 287-2868

St. Charles of Los Angeles
8660 Sunset Blvd
Los Angeles, CA 90069
(213) 655-7812

Kitchens by Meyer, Inc.
15405 Los Gatos Blvd., #103
Los Gatos, CA 95030
(408) 358-4152

Kitchens by Meyer, Inc.
278 Castro Street
Mountain View, CA 94041
(415) 968-8318

Carefree Kitchens, Inc.
453 North Anaheim Blvd
Orange, CA 92668
(714) 634-4601

Kitchens, Inc.
1617 18th Street
Sacramento, CA 95814
(916) 441-4414

Continental Home Improvement Co.
340 West Portal
San Francisco, CA 94127
(415) 661-6776

Landsberg & Assoc.
101 Kansas Street
San Francisco, CA 94103
(415) 864-5151

L & W Home Center
1119 E. Las Tunas
San Gabriel, CA 94776
(213) 287-1131

Cooks Kitchen Center
402 West 7th Street
San Pedro, CA 90731
(213) 832-2271

Kitchen Craft of Marin
1241 Andersen Drive
San Rafael, CA 94901
(415) 454-1623

Mail to: St. Charles Mfg. Co.
St. Charles, IL 60174

Please send me your color-illustrated books showing the full line of St. Charles kitchen designs, and new Formica® brand laminate surfaces for kitchens and baths. I'm enclosing $6.00

Name _____ 3-ADC-4-864

Address _____

City _____ State _____

Zip _____ Phone _____



The Biffar® Door.

Beauty Outside, Security Inside.

The ultimate door is a Biffar. Exquisite security oors have been our only business for 30 years.

To your guests, a show of taste. To intruders, virtually impenetrable entryway. To you and your amily, the cost effectiveness of Biffar durability.

You select from over 1,000 custom combinations. land-sculptured copper, beautiful high-grade voods, elegant glass, vault-type hinges in matching rames. High-precision, heavy-duty, easy-to-operate atches and locks. Quality European craftsmanship.

For new construction or remodeling, for entries hat are both beautiful and secure, look to Biffar.

For more information call, rite, or better yet, visit ur showroom.

Biffar®
Door Studio

746 Melrose Ave., Los Angeles, Ca. 90069 • (213) 657-3366

THE COUNCIL OF THE
NEWPORT HARBOR ART MUSEUM

Antiques Show 1983



850 San Clemente Drive
Newport Beach, California 92660

September 16, 17, and 18

Friday and Saturday
11:00 A.M. until 8:00 P.M.
Sunday
11:00 A.M. until 5:00 P.M.

Friday and Saturday
Docent Tours (Museum Galleries)
10:00 A.M.

LECTURES

Friday, September 16
11:00 a.m. SUBJECT: Discussion of Chinese Export Porcelain, Philip Curtis, Winterthur Museum of Art, Delaware

2:00 p.m. SUBJECT: Ancient Chinese Funeral Art, Dr. George Kuwayama, Curator, Far Eastern Art, Los Angeles County Museum of Art

Saturday, September 17
11:00 a.m. SUBJECT: Portraiture, An Asian Tradition, Dr. Robert Fisher, Professor of Art History, University of California at Redlands

2:00 p.m. SUBJECT: An Irreverent View of a Fascinating Profession, Mr. A. Clarke Duncan, Designer of Sets for Theatrical Productions

Sunday, September 18
11:00 a.m. ANTIQUES FORUM
Moderator: Mr. Donald Lagerberg, Director, Department of Art University of California at Fullerton
Panelists:
W. Graham Arader III
James M. Hansen
Charles E. Probst
Polly Royce
Tom Stansbury

All Lecture Series Events are in the Pacific Mutual Building, directly across from the Museum.

EXHIBITORS

W. Graham Arader III
*Balogh Gallery
Anna Beck Antiques
*Wm. Blair, Ltd.
The Blue Quail
Calif. European Art Exchange, Inc.
Norma Dee Antiques
*Dillingham and Company
Dougherty Antique Clocks
*Charles Edwin Antiques
18th Century Ltd.
*Evans & Gerst Antiques
Hazel Fisher Paperweights
*E & J Frankel, Ltd.
Garrard and Co., Ltd.
Golden Legend
*Richard Gould Antiques, Ltd.
Guarisco Gallery, Ltd.
*James M. Hansen
Barbara Hitt Antiques
Hinda Kohn
*Hobart House
*Constance H. Hurst Antiques, Inc.
Lyons Ltd. Antique Prints
Mathis-Montgomery Antiques
Adele McGowan
Naga Shop
Margaret Nord Antiques
Patio Galleries Antiques
Peace and Plenty
P.G. Pugsley & Son
Snow Goose
Ira Spanierman, Inc.
Jayne Spurr Galleries
Dorothy Stansbury's
Portobello Antiques
Tom Stanbury Antiques
Warren Imports Far East Fine Arts
*What's Next Antiques

A Vetted Show
*Pre 1830 Exhibitors

SPECIAL EVENTS

Admission: (includes Catalog)	$ 5.00
Docent Tours: (including Admission)	$10.00
Each Lecture:	$ 6.00
Five Lectures:	$25.00

Please send reservations and checks payable to:

Newport Harbor Art Museum
Antiques Show
Post Office Box 8768
Newport Beach, Ca. 92660
(714) 759-1122

NOW YOU KNOW...

Some communities have created real estate history as premier living environments. South Peak, the most prestigious coastal custom homesite community in South Orange County is about to become a reality.

Only at South Peak will you find exceptionally large buildable pads on an isolated ridgetop setting tucked between two premier golf courses in Laguna Niguel. The expanses of Pacific waters... across the fairways and greens... the rolling coastal hillsides... the views go on forever.

Reserve your homesite now.

SOUTH PEAK

If you knew then what you know now

1540 South Coast Highway, Suite 202
Laguna Beach, California 92651
(714) 494-8068



Priced from $195,000

Prices effective as of deadline of this publication.



AKE
ANOTHER
OOK.

cause what happens when we transform
ur backyard OTHER PEOPLE TAKE ANOTHER LOOK.
ality workmanship stands out.
r contracting and design experience spans 20 years.

chitectural Builders professional and personal approach to design and
nstruction will reflect our client's personal preference, yielding a unique and dramatic effect.

ARCHITECTURAL BUILDERS ACCOMPLISHES THE FOLLOWING:

- Remodeling & restoration of homes and yards
- Swimming pools, spas, hot tubs
- Landscaping, lighting, irrigation
- Masonry, stone, brick, marble, ceramic tile
- Gazebo's, cabanas, patio overhangs
- Difficult sites are our specialty.

ARCHITECTURA
BUILDERS

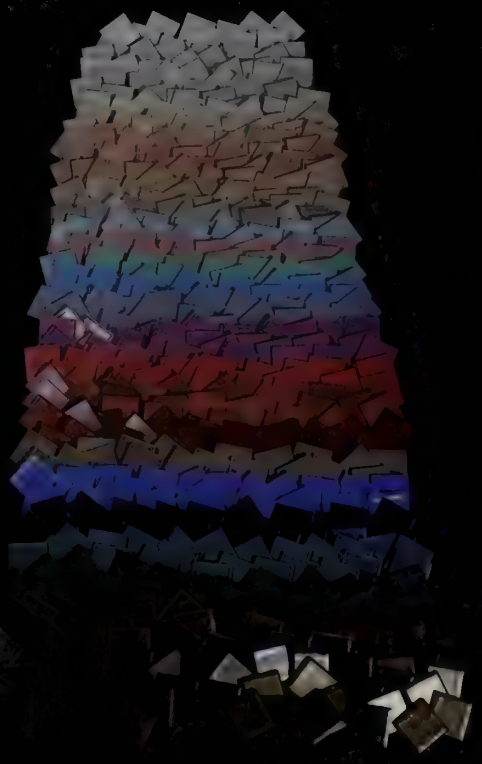
6726 Reseda Boulevard, Suite 200, Reseda, California 91335 • (213) 705-0499

QUALITY WITH DEPENDABILITY

Pillow-Soft "Nuance,™" Vibrant "Accents™"
New Collections of 2"x 2" Ceramic Tiles, by Latco



Belcourt Townhomes, Newport Beach. Developed by the J.M. Peters Co.
Interior Design: Saddleback Interiors.



Surround yourself in dreamy moods of luxury, indulge yourself with elegant contrasts... fulfill your senses with the 12 plush Nuance pastels and the 20 exciting colors of Accents, unlimited colorways by Latco.

See Nuance and Accents at one of our many distributors or contact Latco for a brochure.

Latco

2111 Cleneden Street
Los Angeles, California 90039
(213) 664-1171

Bernhardt

Furniture Makers Since 1889



Flair by Bernhardt interprets classic themes of the Far East for current tastes and interiors. Here, a modular with chow leg and tailored in vanilla damask conveys Flair upholstery finesse, while the Shibui china cabinet and dining table display careful translation of an ancient art form. Delicately incised and color enhanced carvings of Oriental scenes appear throughout the Shibui dining, bedroom and occasional collection, one of many contemporary to traditional offerings available from Bernhardt. See Flair and explore the Far East by sending $4.00 for Shibui and Upholstery catalogs to Bernhardt, Box 740, Dept. A-83, Lenoir, N. C. 28645. Bernhardt furnishings are sold internationally by better furniture and department stores.

Flair Division

© 1982 ROLEX WATCH U.S.A., INC.



GOLD'S FINEST HOURS

THE BENVENUTO CELLINI COLLECTION BY ROLEX

NOBILITY OF DESIGN MERITS A NOBLE METAL. GOLD.
THE CHOICE OF RENAISSANCE MASTER BENVENUTO CELLINI FOR HIS MOST ACCOMPLISHED ART.
OUR CHOICE FOR A COLLECTION OF TIMEPIECES SCULPTED TO THE EXACTING STANDARDS OF THE GENIUS THEY HONOR.
CELLINI, BY ROLEX, IN 18 KT WHITE OR YELLOW GOLD. AS BEFITS THE LEGACY THEY PRESERVE.

ROLEX
Cellini

WRITE FOR BROCHURE ROLEX WATCH U.S.A., INC., DEPT. 34 ROLEX BUILDING, 665 FIFTH AVENUE, NEW YORK, N.Y. 10022. WORLD HEADQUARTERS IN GENEVA. OTHER OFFICES IN CANADA AND MAJOR COUNTRIES AROUND THE WORLD.

September

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

SEPTEMBER 1983 $4.50



BURLINGAME
AUG 19 1983
LIBRARY



Henredon. For those who value excellence.

Furniture becomes an art form in Henredon's Scene Two collection. It is sculptured, sleek, sophisticated; as inviting to the touch as it is pleasing to the eye. Fashioned from sabing ash veneers with walnut and ebony accents, Scene Two is a study in what modern technology and advanced woodworking skills can create in wood and glass. To explore these designs for living, dining and bedroom, we invite you to send $3.00 for the Scene Two catalog. Henredon, Dept. A93, Morganton, NC 28655.

Henredon

TUSEN FÖNSTER/THOUSAND WINDOWS



Designed in 1934 by Simon Gate and part of the permanent collection of New York's Museum of Modern Art. The bowl shown here is priced at $390, and is one of an imaginative collection of bowls and vases that are truly classics. As part of your collection of hand-blown, hand-cut, full lead crystal objects, the effect will be extraordinary. For your free copy of our complete booklet write to: Orrefors, Dept. D-1, 107 Gaither Drive, Mt. Laurel, NJ 08054.

BURLINGAME

AUG 19 1983

LIBRARY

Orrefors

Orrefors Sweden

The effect is extraordinary.

TABLE OF CONTENTS

September 1983

ARCHITECTURAL DIGEST



COVER: Carl Larsson's 1901 painting depicts a room in his own home, *Lilla Hyttnäs*, featured on page 184. Photograph courtesy of the National Museum, Stockholm, Sweden.

12 **Letters from Readers**

20 **People Are the Issue**

34 **Guest Speaker**
Lesley Blanch on
Rooms with a Personal View

52 **Russell Lynes Observes**
Cooper-Hewitt Revisited

70 **Artist's Dialogue**
A Conversation with Frank Stella

88 **Collector's Close-up**

212 **For Collectors**
Benjamin Ginsburg—
The End of an Era

230 **In the Showrooms**
Cy Mann—Aesthetic Refinement,
Mechanical Ease

242 **Previews**

244 **Reader's Directory**

Copyright © 1983 Knapp Communications Corporation. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

98 **Evocations**
Celebration of the Past in a Roman Palazzo
Interior Design by Lorenzo Mongiardino

106 **The Attic Spirit**
Fashion Designer's Paean to Greece in Los Angeles

112 **The Ritz-Carlton Hotel**
A Blend of Intimacy and Graciousness in New York City
Interior Design by Mrs. Henry Parish II and Harold R. Simmons, of Parish-Hadley Associates

126 **Immersed in a World of Americana**
A Folk Art Collection in an 1820s Farmhouse
New York

158 **Arena for Art High above Manhattan**
André Emmerich's Clear, Uncompromising Space

166 **Neo-Classical Splendor**
A Contemporary Interpretation for Houston's Carlyle Restaurant
Interior Design by Valerian Rybar, ASID

174 **Manhattan Tour de Force**
Transcending the View in a Pied-à-Terre
Interior Design by Melvin Dwork, ASID

ART AND ANTIQUES

120 **Art: China Trade Imagery**
An Enchanting Fusion of East and West

178 **Antiques: Splendorous Threads**
Rare Textile Designs from Early Cultures

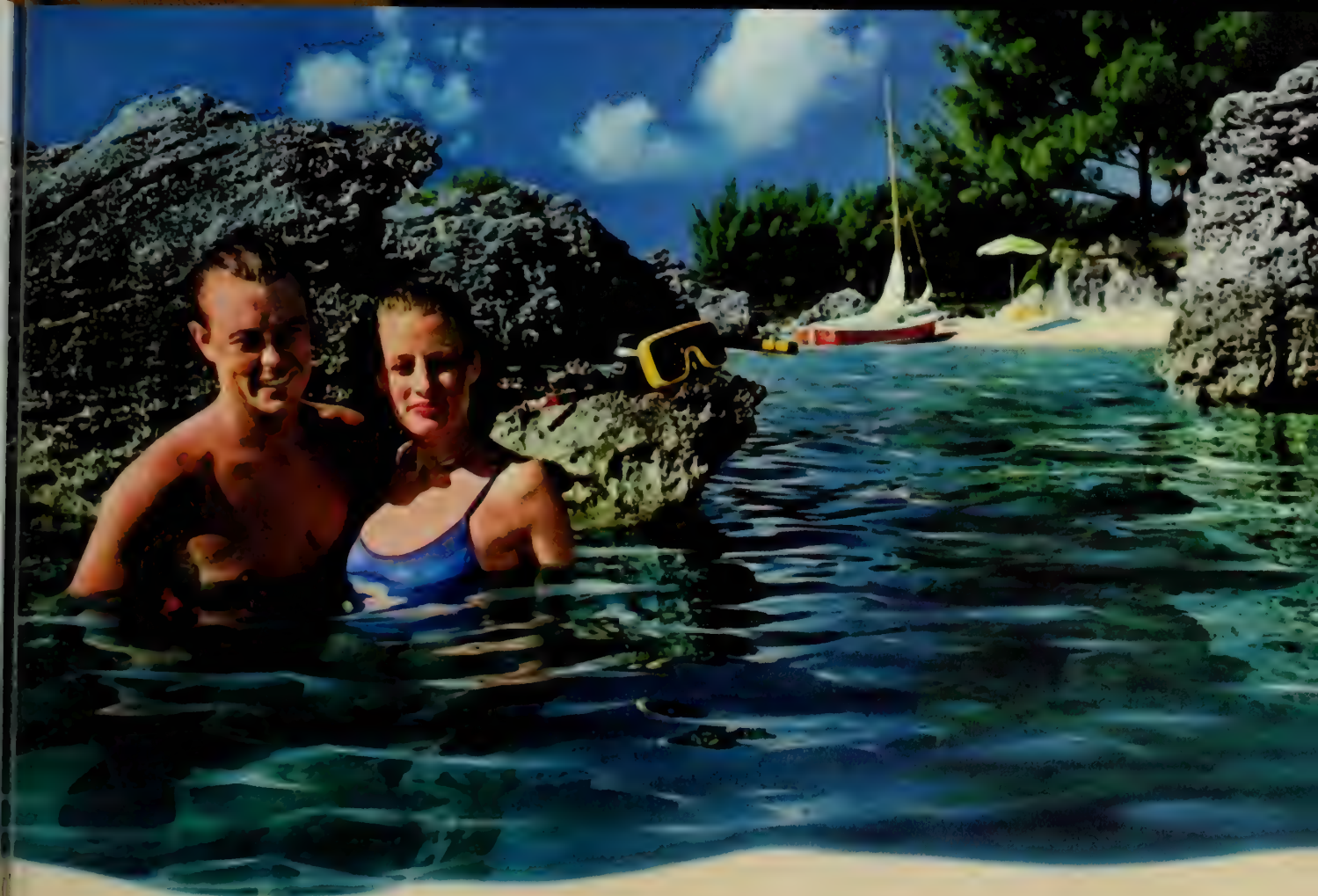
SPECIAL FEATURES

136 **Gardens: Taming a Wild Landscape**
Rock Outcroppings Caparisoned in Flowers
Landscape Architecture by Zenon Schreiber
New Jersey

142 **Architectural Digest Visits: Burt Reynolds**
Los Angeles

150 **Architecture: Hugh Newell Jacobsen**
Virginia

184 **Historic Houses: Carl Larsson's Lilla Hyttnäs**
A Life of Fairy-Tale Enchantment in Sweden



"We sailed to a lovely little Bermuda cove where we were the only couple."

Scott and Karen Austin Carlson talk about their second visit to Bermuda.



"I can't think of anything you might want to do that isn't here."

"It's a different world, quaint and refined. We love it."



Couldn't you use a little Bermuda right now?

Bermuda

See your Travel Agent or write Bermuda, Dept. 0839, Suite 646, 630 Fifth Ave., New York, N.Y. 10111 or Suite 1010, 44 School St., Boston, Mass. 02108 or Suite 1070, 150 North Wacker Drive, Chicago, Ill. 60606 or Suite 2008, 235 Peachtree St. N.E., Atlanta, Ga. 30303.

The Resort Bargain Of The World.



"Action" is one of the better words to describe Las Vegas. Whether it's business or pleasure, a Las Vegas visit pulsates with non-stop fun and excitement.

"Value and Variety." That's Las Vegas. From 53,000 guest rooms that rank among the least expensive in the resort industry, to a dining selection ranging from gourmet to buffet, Las Vegas entertains your every desire. And nowhere can you see so many superstar performers and lavish revues.

It's why they call it, The Resort Bargain of the World. Call your travel agent for details.

LAS VEGAS CONVENTION AND VISITORS AUTHORITY
Your "Pre and Post" Olympic Games Host

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
MANAGING EDITOR: **Barbara L. Dixon**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ASSOCIATE EDITORS:
Don G. Erickson (ART AND ANTIQUES FEATURES)
Lyle V. Bayle, Christina Dimitroff
Joanne Jaffe, Gayle Moss Rosenberg
ASSOCIATE MANAGING EDITOR:
Nancy J. Odegard
SENIOR GRAPHICS ASSOCIATE:
Nancy T. Sheinbein
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF:
Beverly Perkins
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
ASSISTANT EDITORS:
Kimberly De Roever, Alison Dockray
Ann A. Johnson, Elizabeth McMillian
Michelle D. Vaughen
ADMINISTRATIVE ASSISTANT: **John H. Staley III**
EDITORIAL ASSISTANTS:
Martha Collett (NEW YORK)
Gina Crespel, Catherine A. Richardson
Peggy Smith, Grace P. Terzian
GRAPHICS ASSOCIATES:
Debra S. Bond, Gayle Hodgkins
Karen Miller
GRAPHICS ASSISTANTS:
Rochelle Branch, James G. Huntington
CONSULTANTS:
John Lincoln (ANTIQUES)
Constance W. Glenn, Aimée Brown Price
Gerald M. Ackerman (ART)
William Ezelle Jones (DECORATIVE ARTS)
Robert E. Fisher (ASIAN ART)
EDITOR-AT-LARGE: **Valentine Lawford**
INTERNATIONAL CORRESPONDENTS:
LONDON: **Derry Moore, Elizabeth Dickson**
Elizabeth Lambert, Serena Barrow
MADRID: **Luis Escobar**; PARIS: **Pascal Hinous**
ROME: **Robert Emmett Bright**
DUBLIN: **Brian de Breffny**
MUNICH: **Margaret A. Kelley**

ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTORS:
R. Jeffrey Petersen (EASTERN)
Frank C. Nieman (MIDWESTERN)
Betty M. Bartol (WESTERN)

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT : **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS:
Everett T. Alcan (PLANNING)
Rosalie Bruno (NEW VENTURE DEVELOPMENT)
Betsy Wood Knapp (MIS ELECTRONIC MEDIA)
Harry Myers (MAGAZINE GROUP PUBLISHER)
Paige Rense (EDITORIAL)
L. James Wade, Jr. (FINANCE)
VICE-PRESIDENTS:
Patrick R. Casey (PRODUCTION)
Jan Edwards (CIRCULATION)
Anthony P. Iacono (MANUFACTURING)
Hal Jaffe (CONTROLLER)
Philip Kaplan (INTERNATIONAL)
George H. Oestreich, Jr. (PUBLISHER/ INTERNATIONAL EDITIONS)



Living in Allmilmo is a way of life...dedicated to carefree luxury and ease. Where your every convenience is anticipated and fulfilled with infinite care and painstaking effort. Allmilmo kitchens and baths represent the perfect blend of state-of-the-art technology, impeccable European craftsmanship and the finest in quality materials. All custom tailored from a wide selection of exceptional designs. Enter the world of Allmilmo. Truly, an investment in fine living.

For our complete color catalogue send $6 to Allmilmo Corporation, P.O. Box 629, Fairfield, N. J. 07006

allmilmö

masters in the art of fine living.

INTRODUCING COLORCORE™. THE COUNTER AND SURFACING MATERIAL THAT HAS NO COUNTERPART.



COLORCORE brand surfacing material is the most advanced material ever to surface.

It was created at the urging of a panel of leading architects and designers, who wanted a design material that was not just beautiful, but economical, practical, and highly durable.

Technically speaking, COLORCORE is a high-performance material with solid color through its entire thickness. This means that if nicks, chips or scratches occur, they are almost invisible.

How does COLORCORE compare to some traditional surfacing materials?

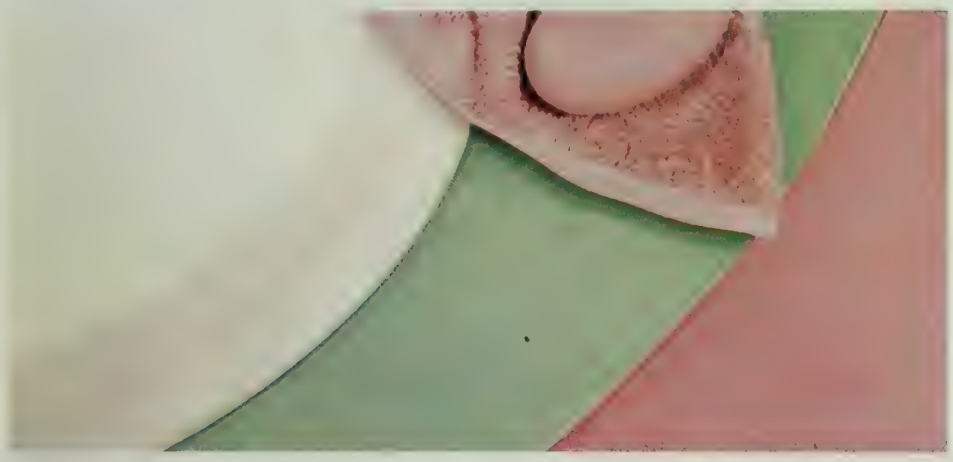
It's less expensive and more versatile than Corian® or marble. It doesn't show nicks and chips like ceramic tile. And it's almost twice as durable as conventional laminate.

In fact, COLORCORE offers a maintenance-free alternative to just about any other surfacing material. And to add to its versatility, COLORCORE comes in all 72 colors of THE COLOR GRID™ system — a unique, organized system of color that lets you select exactly the colors you want and helps you coordinate them into workable color schemes.

It's not surprising that leading designers are already using COLORCORE in every room where there's room for improvement.



The bathroom as we know it will never be the same. COLORCORE opens up a new world of design possibilities. This two-tier vanity design by architect and Formica Corporation Design Advisory Board member Charles Morris Mount has a clean, uncluttered look. The unusual, subtle colors (Ocean Gray and Rose Ash) are just two of the many color options COLORCORE offers beyond the standard shades.





The kitchen on the opposite page, designed by Charles Morris Mount, is a testament to function and form. COLORCORE is the major ingredient. It gives the unique sculptured countertop the appearance of being a solid block of color. This solid look offers a new alternative to Corian,® tile, marble, and conventional laminate. The detail of the table base at left, demonstrates the type of special effects that can be created with COLORCORE.

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. I , 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.

COLORCORE™

COLORCORE BRAND SURFACING MATERIAL
BY FORMICA CORPORATION



DONNA KARAN / LOUIS DELL'OLIO
FOR ANNE KLEIN® AND CO.



Men's and Ladies'
Swiss Quartz Watches.
$275 each.

GUCCI

NEW YORK PALM BEACH BAL HARBOUR CHICAGO BEVERLY HILLS
AND FINE STORES WORLDWIDE



Now that you have the means, isn't it time to consider one of the ends?

MAUNA LANI BAY HOTEL
GOLF AND TENNIS RESORT
On the Kohala Coast/Big Island of Hawaii
See your Travel Agent or call Hawaii toll-free: 800-367-2323.
Operated by the Emerald Hotels Corporation



LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Your magazine bridges the miles between my mother and myself. When I was growing up, my mother and I would sit down and enjoy its pages together. Now, two years and 3,000 miles away from her, I am once again with my mother each time I find your magazine in my mailbox. Thank you for bringing me beautiful homes and memories each month.

Anyla Pratico
San Francisco, California

I have been buying your magazine for the last fifteen months and look forward to its arrival. However, I find the interiors with so many paintings museumlike—interesting, but not very cozy. A residence should be a place to live comfortably, adapted principally to one's own emotional and utilitarian needs. It should not be arranged so precisely that it looks cold and impersonal, or with so much clutter that it looks like a bazaar.

Cesar Salamina Gaudiano
Panamá

What a marvelous job the duke and duchess of Roxburghe have done ("Historic Houses," May 1983), in transforming what might have been a cold, forbidding castle into a cozy Camelot "looming from the mists of distant Arthurian romance." Your article captured their spirit beautifully.

Melinda Watterby
Hartford, Connecticut

I thoroughly enjoy *Architectural Digest* and applaud your continued dedication to high quality. The only criticism I have is that I would like to see more coverage of some homes. As an example, the article "Historic Houses: Floors Castle in Scotland," in the May issue, seems inadequate. I would prefer fewer articles if some could be done in greater depth.

Robert D. Heywood
San Lorenzo, California

I like to think of *Architectural Digest* as more of a textbook than a "wish book." Thanks for presenting so much valuable historical and design information in such a readable form.

Robert B. Anderson IV
Bellevue, Washington

In our considered opinion, your magazine is getting pretty far out in left field. At one time you were representative of leadership ideas in architecture and interior design. Regarding architecture, your recent flirtations with the fringes of the avant-garde are so far detached from reality that one cannot help but wonder if your staff has any particular goal in mind. And your interiors are becoming canned operations. Are Steve Chase (who is good) and his imitators the only ones who are doing anything in the field?

William T. Metzker
Reno, Nevada

I enjoy your magazine and consider it to be *the* magazine truly for the aesthete. The April issue is dazzling, and the apartment in Milan, designed by Marika Carniti Bollea, has moved me to write. The designer's philosophy of basing design elements on metaphysical ideas has resulted in the manifestation of a beautiful dream. Thank you for taking me to Milan and introducing me to Marika Bollea.

Shari E. Lightstone
Lapeer, Michigan

What a relief it is to know that there is a publisher who cares about art for art's sake. Recently I read a fine article of yours on gardens. What I enjoyed most were the lovely word choices of the author. And the photos added clear evidence that landscape architecture is an art form in the truest sense. Thanks for your dedication to fine journalism and sensibility.

Mary S. Wise
Hayward, Wisconsin


Albert Nipon

What becomes a Legend most®?



©1983 GLMA ®What becomes a legend most?

Blackglama

BLACKGLAMA® IS THE WORLD'S FINEST [illegible] DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK ASSOCIATION

ont TEFLON
& stain repeller

the signature that has become legend

FABRICS • WALLCOVERINGS • CURTAINS • THROUGH INTERIOR DESIGNERS AND FINE STORES

FOR INFORMATION WRITE: GREEFF FABRICS, INC., 150 MIDLAND AVENUE, PORT CHESTER, N.Y. 10573, DEPT. S

TLANTA, BOSTON, CHICAGO, DALLAS, LOS ANGELES, NEW YORK, PORTLAND, SAN FRANCISCO, SEATTLE, WASH. D.C., LONDON, PARIS, TORONTO


Plate
COFFEE TABLE / DESIGN I. M. ROSEN PATENT 233293
EAST 62 STREET, NEW YORK N.Y. 10021 / (212) 838-0331
WASHINGTON D.C. · DENVER · BOSTON · SAN FRANCISCO

Kentshire

KENTSHIRE GALLERIES 37 E 12 ST, NEW YORK, NY, 10003 (212) 673-6644



TING, "Racehorse held
Liveried Groom" signed
s Seymour, circa 1800.

MMODE, A very fine
nned commode on stand
e manner of Vile and Cobb,
1750.

AIRS, A pair of ebonized
ency armchairs with parcel
decoration, circa 1805.

CESSORIES, A pair of
molu Regency pastille
mers, circa 1820.

We offer major collections of English furniture, paintings, and accessories on eight gallery floors.

Kentshire
America's legendary resource for professional buyers of English Antiques.

CATALOGS U.S.A.℠

Your Shopping Guide for Home and Fashion

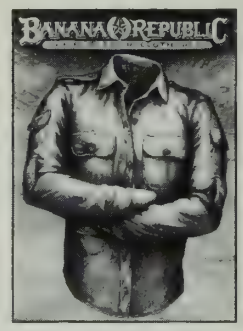
Here on these two pages are catalogs from the finest department stores, specialty shops and mail-order firms. Each one is packed with fabulous ideas! So choose from this spectacular variety of items—Order now from the coupon at the bottom of the opposite page, and the catalogs will be sent to you directly by the companies advertising them.

Neiman-Marcus

1. Shop by mail in the comfort and convenience of your home with the world-famous Neiman-Marcus Christmas Book. The 1983 edition is filled with exciting fashions, accessories, unique gift ideas and gourmet delights—plus the much anticipated N-M style surprises. Uncommonly elegant and selective finds for everyone on your list. Reserve your copy now for delivery in early October. $3.00.

GRAND FINALE

2. The Grand Finale catalogue is filled with luxury merchandise from famous companies at 30% to 70% off the original retail price. You'll find exquisite jewelry, designer clothing, china, luggage and unique gifts, all at close-out prices. Satisfaction is guaranteed. Sorry, U.S. addresses only. To receive a full year of catalogues, including the Christmas issue, send $2.00.



3. Banana Republic. Authentic classic, comfortable travel and safari clothing. Natural fabrics only. Versatile and tailored attire appropriate for New York or Nairobi, Carmel or Casablanca. Many are rare genuine khakis from the days before the sun set on the British empire. Four issues—$2.00.

SYNCHRONICS

7. Ingenious products in step with the times. A wonderful selection of the newest and most exciting electronic products for the 80's—telephones, video, audio, health, exercise, luggage, watches and much more. And a convenient deferred payment plan, with no finance charge, so you can join the *Electronics Revolution* now! Send for your full color Synchronics catalog. Free.

The Chocolate Catalogue™ 1983

8. The unique catalogue dedicated completely to chocolate! Truffles, bon bon's, liqueur cordials, nuts, or even a solid chocolate Rolls Royce, or Mercedes Benz. Shop by mail or toll free telephone, for exquisite hand-made confections. A full year subscription to "The Chocolate Catalogue"™, Send $1.00.

Huntington
Clothiers & Shirtmakers

9. Quality traditional clothing at prices far below retail. As manufacturing merchants of fine traditional apparel for men and women, we believe that "value" is purchasing the *right* something for less. Our impeccable standards plus our conservative pricing will reflect your good taste and good sense. Four seasonal catalogs $1.00.

TRIFLES

13. Trifles catalogues are bursting with bright fresh ideas. Filled with frills and fine fashions. Soft silks and sparkling silver. Gold. Handpainted pottery and delightful decoratives. Plus special values for you and your home. Shop by mail or toll-free telephone. To receive a full year of catalogues, including the Christmas issue, send $2.00.



14. Victoria's Secret. A romantic catalogue collection of affordable luxuries. Gowns, kimonos, silk stockings, fashion pantyhose, French bras and bikinis, camisoles, tap pants, teddies, nightshirts . . . and much, much more. Send for one year's subscription. $3.00.



15. Do you like the finer things in life but don't want to pay the price? Then you'll love Smyth's catalog. It's filled with the finest china, gorgeous 14k gold jewelry, timely watches, and delicate crystal. All at our everyday low prices! $1.00.

To order any of these catalogs, use coupon on following page.

Here's our selection from some of America's most notable catalogs, bursting with bright, fresh ideas. Choose from spectacular fashion and home collections—fashions from designer labels you trust, bridal fashions, traditional menswear, travel and safari clothes, personal luxuries, fine jewelry, luggage, collectibles, lingerie, gourmet indulgences, china and crystal, linens, cookware for serious cooks, ingenious cutlery, home furnishings, Christmas finds, electronics, decorative accessories . . . and much more!

A touch of HOFFRITZ.

4. An indispensable catalogue of ingenious cutlery and imaginative gifts from the world's largest retail cutlery chain. From hand-made scissors, shears and knives to party accessories, travel necessities, kitchen appliances, grooming aids, energy-savers and electronic wonders. 40 pages, $1.00.



5. Williams-Sonoma—A Catalog for Cooks. Discover what serious cooks have known for almost thirty years. Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods—many made exclusively for us. Our Catalog for Cooks abounds in practical gift ideas and is sprinkled with original recipes. 1 year's subscription (6 issues), $1.00.



6. The Bridal Brochure, the Autumn/Winter Catalog with delightful fashions and gifts, and the 1983 Home Furnishings Catalog, one of the few catalogs sold in fine book stores. Each with the romantic Laura Ashley touch and all for $4.00.

Tapestry

10. Tapestry—Fashions for the home—a world of home accessories, to brighten your home or the home of someone you love. Accessories and decor for every room in the house—kitchen, bedroom, den, living room . . . Styles for all tastes—contemporary or classic—even fashion to wear at home. A Hanover House Industries Company. Series of Catalogs $2.00.

ADAM YORK

11. It's the distinctive tall narrow catalog with a collection of hundreds of items of special interest. It's full of personal and business gifts of good quality, intelligent gadgets, new electronics . . . plus the practical, the trendy and the latest in apparel for men and women of joyful spirit. $2.00.

HORCHOW

12. Horchow delivers to your doorstep the best of everything from daily practicalities to once-in-a-lifetime luxuries: gifts, decoratives, fine linens, fashions, accessories, jewelry and collectibles. Shop by mail or toll-free telephone. To receive a full year of Horchow catalogues, beginning with the exciting Holiday issues, send $3.00.



16. The Sir Thomas Lipton Collection. Ideal holiday gifts for tea lovers and connoisseurs. Savor this offering of the world's rarest, finest teas plus scrumptuous foods and lovely accessories to complement the tea experience. Indulge yourself with this 32-page full color catalog that offers everything you need to enjoy the centuries-old custom of tea time, Free.

Send to: **CATALOGS U.S.A., P.O. Box 460, Stony Point, New York 10980**

CATALOGS U.S.A.℠ Your Shopping Guide

Please check in the space to the left of each listing those catalogs which you wish to receive. Enclose a check or money order for the total cost, including a $1.00 handling charge for your complete order. Please allow 4-6 weeks for delivery. Offer expires October 10,1983.

Send to: **CATALOGS U.S.A., P.O. Box 460, Stony Point, New York 10980**

___ 1. Neiman-Marcus ($3.00)	___ 9. Huntington ($1.00)	___ 13. Trifles ($2.00)
___ 2. The Grand Finale ($2.00)	___ 10. Tapestry ($2.00)	___ 14. Victoria's Secret ($3.00)
___ 3. Banana Republic ($2.00)	___ 11. Adam York ($2.00)	___ 15. Albert Smyth ($1.00)
___ 4. Hoffritz ($1.00)	___ 12. Horchow ($3.00)	___ 16. Lipton Collection (Free)
___ 5. Williams-Sonoma ($1.00)		
___ 6. Laura Ashley ($4.00)		
___ 7. Synchronics (Free)		
___ 8. The Chocolate Catalogue ($1.00)		

Please remit total cost of catalogs ordered $_____

Add $1.00 charge for handling $ 1.00

Total Enclosed $_____

Name _____

Address _____

City _____ State _____ Zip _____

Continental U.S.A. only. Make check or money order payable to:
CATALOGS U.S.A. No cash or stamps accepted. AD983

ADVERTISERS: If you would like information on advertising in future Catalogs U.S.A. pages, contact S.I. Fishel, 635 Madison Ave., New York City, 10022; (212) 350-1800


SKREBNESKI

We speak variously and fondly of "a retreat," "a little place in the country," "a beach house," "a vacation home." Such places have always had an aura of enchantment in our thoughts, and over the years designers have developed a special talent for underdecorating the interiors, with the express idea of making a virtue of their simplicity.

But whether ours happens to be a whitewashed cottage on a hill above the Aegean Sea, a renovated barn in New England, or a mountain aerie in Switzerland, the place is not as important as the purpose. For many, such a retreat is principally a thinking and relaxing place, where we can run away, not from *ourselves, but* to *ourselves.*

More than a pied-à-terre—that "foot to the ground," as the French so neatly put it—the other *house gives us a sense of having* both *feet on the ground.*

Paige Rense
Editor-in-Chief

Evocations

Lorenzo Mongiardino is one of the legendary interior designers of the world. We always feel it's very special when we can show his work—a feeling that *AD*, our Italian edition, shares. Mr. Mongiardino doesn't like to talk about his current projects, at least not until they are completed. Then, "Surely the essential thing is the house itself, its atmosphere, how it functions. Once it comes into existence, the personality of the designer should be faded out," he says. Nevertheless, in this month's issue, Mr. Mongiardino's virtuosity speaks eloquently through his design for an Italian villa. *See page 98.*


Lorenzo Mongiardino


FELICIANO
Mrs. Henry Parish II

The Ritz-Carlton Hotel

John Bennett Coleman has been happily building a new empire of smaller, fine hotels. After the Whitehall in Chicago, the Fairfax—now the Ritz-Carlton—in Washington, D.C. (see *Architectural Digest*, April 1980) and the Tremont in Chicago (see *Architectural Digest*, August 1982) he decided to acquire a flagship hotel in Manhattan. His choice was a nondescript building on Central Park South boasting magnificent views. Then he asked the celebrated Mrs. Henry Parish II to transform the interiors—which she did with the assistance of Harold Simmons, vice-president of Parish-Hadley Associates. *See page 112.*

The Attic Spirit

Years ago, Gustave Tassell arrived in New York as an aspiring painting student "in desperate need of a job." He found one in Hattie Carnegie's shop, and from there, destiny steered the course of his career in fashion design. He won a Coty Award in 1961, spent several years thereafter as president of the Norell house, and came to California three years ago as an independent designer, to begin work on his dream residence and studio in Los Angeles. There's a remarkable stylistic parallel between Gustave Tassell's haute couture and this first effort at interior design. *See page 126.*


MARY E. NICHOLS
Gustave Tassell


Edward F. Knowles

Immersed in a World of Americana

"Previous to architecture I was a child," says Edward Knowles, referring to his thirty-six-year involvement in the field, starting with his education at the Pratt Institute. In this month's issue, his renovation of one section of a farmhouse in New York State is noteworthy for his effective response to the challenge of complementing a fine collection of American folk art. The owners chose country pieces for this, their summer home. In their Manhattan apartment a similar collection is mixed with more formal objects. *See page 126.*

continued on page 24

BENSON & HEDGES

The Deluxe 100.



© Philip Morris Inc 1983

17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'83.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Full Flavor

Rich enough to be called deluxe.
Regular and Menthol.


Hasi Hester
138 S. ROBERTSON BLVD., L.A. 90048
213-273-8490
8687 MELROSE, L.A. 90069
213-659-1581
WALL-PRIDE INTERNATIONAL
213-997-2700
Du Pont TEFLON
Wall Pride THE WEST
Howells DENVER
Crown CANADA
Seabrook THE SOUTH
Stephin NEW ENGLAND
Hirshfield's MINNEAPOLIS
Jack Bowles DALLAS

PRINCIPALITY OF MONACO

MONTE CARLO

A dream come true



Of the world's principal resorts, there is but one Principality.

Behold Monaco. A Principality set graciously apart from the everyday world, nestled in the Riviera under the warm Mediterranean sun.

The euphoria you feel upon arrival no doubt springs from the extraordinary beauty of Monte-Carlo's setting. But the adventure is just beginning.

In Monaco we have embraced all that you love in Europe, the old and the new : the Royal Palace, winding cobbled streets, magnificent gardens, museums, the Opera House, chic boutiques and charming bistros. From cafe to cabaret, simple pleasures mingle with the sumptuous elegance of Baroque architecture.

And the festival never ends, thanks to our year-round temperate climate. The International Tennis Championships, the Monaco Grand Prix and the International Circus Festival, are but a few of the exciting annual events.

Golf and tennis are never out of season. Our beaches are the smartest in Europe. And the sightseeing is spectacular.

At night, an ongoing extravaganza of opera, concerts and ballet brings you the ultimate in European cultural events.

Monte-Carlo is easy to reach from the United States with regularly scheduled service. And Air France offers widebodied 747 service from New York to Nice. The only direct service.

One last surprise... the price. Monte-Carlo compares favorably with other European capitals and is more affordable than most of them. The dollar now enjoys a most favorable rate of exchange.

Come share Europe with us in the Principality, and rest a moment in the sun.







Yes, please tell me more about a vacation in the Principality.

Name _____

Street _____

_____

City _____

State _____

Zip _____

AD09/83

Please clip out and mail to :
Monaco Government Tourist
and Convention Bureau
20 East 49th Street New York,
N.Y. 10017 Tel : (212) 759-5227

Ogilvy & Mather

continued from page 20

Architectural Digest Visits:
Burt Reynolds

Not as well known as his acting or directing are the facts that Burt Reynolds once made a record album in Nashville, and that he is an avid collector of Western art. His Los Angeles residence has become a showcase for his collection, and the actor has many stories to tell about the delightful process of acquiring his favorite works. He recalls, "When I met artist Olaf Wieghorst, I said, 'I want one of your paintings, but I can't afford it. So how about painting me a small Indian and not charging me for the background?' A while later Olaf presented me with a magnificent piece, which he sold to me for a fraction of its value. It's an awesome skyscape with a tiny Indian scout in the corner. On the back he had written, 'No charge for the clouds.' " *See page 142.*



Burt Reynolds

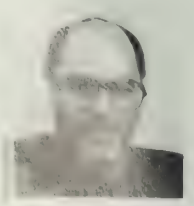
Architecture:
Hugh Newell Jacobsen

Diplomacy is not the least of Hugh Newell Jacobsen's talents, say the pleased owners of a house in Virginia. For example, his way of saying that he wanted to design the furniture, as well as the architecture, was to look at their former Federal-style home and cheerfully suggest, "You should sell it furnished." Since starting his own architectural practice in Washington, D.C. in 1958, Mr. Jacobsen has received over seventy awards for his designs, including four Honor Awards from the American Institute of Architects. Currently, he is in the process of designing one of the buildings of the American Embassy in Paris. *See page 150*


Hugh Newell Jacobsen

Arena for Art

"Responding to art is a matter of the eye, and our language is antiquated deficient in transmitting the experiences of the senses," says André Emmerich. Thus, while [illegible] color-field paintings in his own collection "beautiful, exciting and challenging," the esteemed New York dealer in contemporary art says, "It is


Emmerich



Valerian Rybar

Neo-Classical Splendor

This month we're featuring a restaurant for the first time, the Carlyle in Houston. While this is a departure for us, we're pleased to make an exception to our usual policy. As the project reveals, interior designer Valerian Rybar is happiest when drawing upon the rich heritage of post-Renaissance European design—especially the proportion and discipline of Neo-Classicism. Yet, in the way he manipulates space, magnifies opulence and somehow suggests deeper complexities he is something of a latter-day Josef von Sternberg, working in the medium of interiors, rather than film. Mr. Rybar has an unusually international background and maintains offices in New York and Paris with his partner, Jean-François Daigre. *See page 166.*


Melvin Dwork

Manhattan Tour de Force

The cinematic mood of Melvin Dwork's design for a Manhattan apartment is no coincidence. His client is a well-known European film director, so specific in his requirements that "it became a challenge to live up to his expectations," says the designer. The imagery of the décor recalls a smoothly functional and skillfully designed set. Clearly at work are the restraint, harmony and assured mix of antiques in a modern context that have become hallmarks of Mr. Dwork's interiors. "I'm infatuated with modern technology and what it can offer, but I very much like the warmth and texture that period pieces—especially if they're primitive or naïve—can bring to a room," he says. *See page 174.*□

Frederick Forsyth's Rolex is like his novels. Tough, accurate and very stylish.

Frederick Forsyth is not a prolific writer.

In fact, in the past twelve years he has completed just four full-length novels.

And yet *The Day of the Jackal, The Odessa File, The Dogs of War* and *The Devil's Alternative* have all become instant best-sellers around the world.

Already his first three books have been made into successful feature films.

Forsyth's writing is characterized by a blend of uncannily authentic detail and superb storytelling.

The facts are drawn from his own many experiences as a front-line war correspondent; the fiction, from something the craftsmen at Rolex appreciate only too well — a sense of style.



Frederick Forsyth wears a Rolex Oyster Day-Date in 18kt. gold, with matching President bracelet.

"It is very tough and well made," he says. And, it is also immensely practical.

"I can wear my Rolex all the time. I never have to take it off, even to use a chain saw. Nothing seems to bother it."

Apart from his Rolex, Frederick Forsyth is particularly pleased with the coat you see him wearing in the photograph.

He spotted it in a shop in London, and asked of what fur the collar was made.

The assistant told him.

"Jackal."

ROLEX



Pictured: The Rolex Day-Date Chronometer. Available in 18kt. gold, with matching President bracelet.

Write for brochure. Rolex Watch, U.S.A., Inc., Dept. 111, Rolex Building, 665 Fifth Avenue, New York, New York 10022-5383. World headquarters in Geneva. Other offices in Canada and major countries around the world.

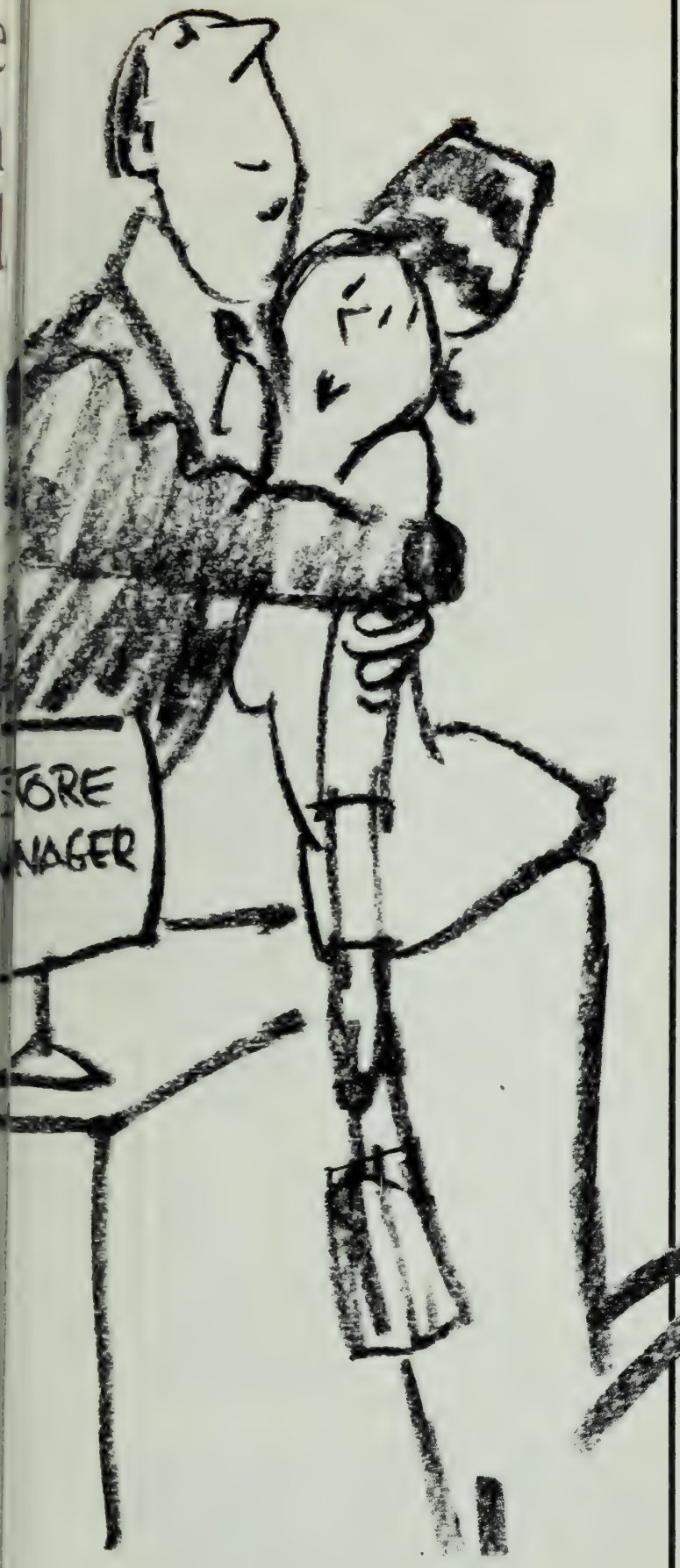
Find out what's in store for you when you shop with the American Express® Card.



Don't leave home without it.®



© American Express Travel Related Services Company, Inc. 1983



These fine stores have something special in store for you.

B. Altman & Co.
New York, Pennsylvania and New Jersey

Bloomingdale's
New York area, Philadelphia and Washington, D.C.

Brueners
California, Nevada and Arizona

Burdines
Florida

Butcher Block
New York

Conran's
Throughout the Northeast

Crate & Barrel
Chicago and suburbs

Emporium-Capwell
Northern California

Ginori
New York

Hammacher Schlemmer
New York

Hecht's
Washington, D.C.

Lord & Taylor
New York and other major cities

Mark Cross
Throughout the U.S.

Marshall Field's
Illinois, Texas and Wisconsin

Maurice Villency
New York and New Jersey

Rich's
Georgia, South Carolina and Alabama

Scandinavian Design
Throughout the Northeast

The Broadway
Southern California

Tiffany & Co.
New York and throughout the U.S.

W&J Sloane
New York area, Washington, D.C. and Texas

Raymond E. Enkeboll

DESIGNS

PROUD FURNITURE AND
ARCHITECTURAL ACCOUTREMENTS

FACTORY AND SHOWROOM
16506 AVALON BOULEVARD
CARSON, CALIF. 90746-1096
(213) 532-1400



DOORS • DRAWERS • PANELS • COLUMNS • BAR
COMPONENTS • BALUSTRADES • MOLDINGS • CORBELS
MANTLES • AND MANY MORE

Brochure Available to the Trade.



©1983 Dan River, Inc. . Photograph by Roddy McDowall

Drift into a world of sparkling color,
a special bouquet of freshness.
Sleep in a French flower garden,
with borders scalloped in a French accent.

And awake to Porthault's "Larkspur."

D. Porthault...

FROM THE IMAGINATIVE WORLD OF DAN RIVER™

Charles Barone Inc.

DISTINCTIVE WALLCOVERINGS AND FABRICS



PASADENA SHOWCASE HOUSE OF DESIGN DESIGNER: SANDRA SCHMIDT

"Export China Floral" wallcovering with correlated fabrics.
"Fleur de France" and "French Check" wallpaper with correlated fabrics.

WALLPAPERS INC. — San Francisco, Seattle Portland, Honolulu
SEABROOK WALLCOVERINGS — Memphis, TN; Texas & Florida
THYBONY WALLCOVERINGS — Chicago, IL; Denver, CO; Salt Lake City, UT; Ohio & W. Pennsylvania
CROWN WALLCOVERINGS — Canada

DAVID ISON — London; Paris
WALLCOVERINGS NORTH — Anchorage, Alaska
PREMIERE SHOWCASE LTD. — Hong Kong
PHILDECOR — Manila, Philippines
CHARLES BARONE INC. — Southern California
CRAIG SHOWROOMS — Phoenix & Tucson, AZ
JONES & ERWIN — New England; New York; East Pennsylvania

Charles Barone Inc., Pacific Design Center
8687 Melrose Avenue, Space 643
Los Angeles, California 90069
(213) 659-7050

FITZ and FLOYD



Unmistakably FITZ and FLOYD

The elegant crane inspired FITZ and FLOYD's artists to create these new designs. **"Crane with Pine"** porcelain plates with matching mugs are traced and rimmed in 22 karat gold.

Birds in flight spread their sculptured wings across porcelain cache pot, bowl, and basket in the pattern FITZ and FLOYD named **"Nikko Crane."**

#112011 Nikko Crane Cache Pot $90.00 ($4.50)
#112311 Crane With Pine Mug $60.00 set/4 ($2.50)
#112411 Crane With Pine Salad Plate $54.00 set/4 ($3.00)
#112111 Nikko Crane Bowl $43.50 ($3.00)
#112211 Nikko Crane Basket $20.00 ($2.00)
Shipping and handling charges in parenthesis.

AVAILABLE TODAY THROUGH WILSHIRE MARKETING

BY PHONE: CALL TOLL FREE—800-421-4448 Mon.-Fri. 7 AM to 7 PM, Sat., 7 AM to 1 PM Pacific Time. In California call—800-252-2071. Credit card orders only.

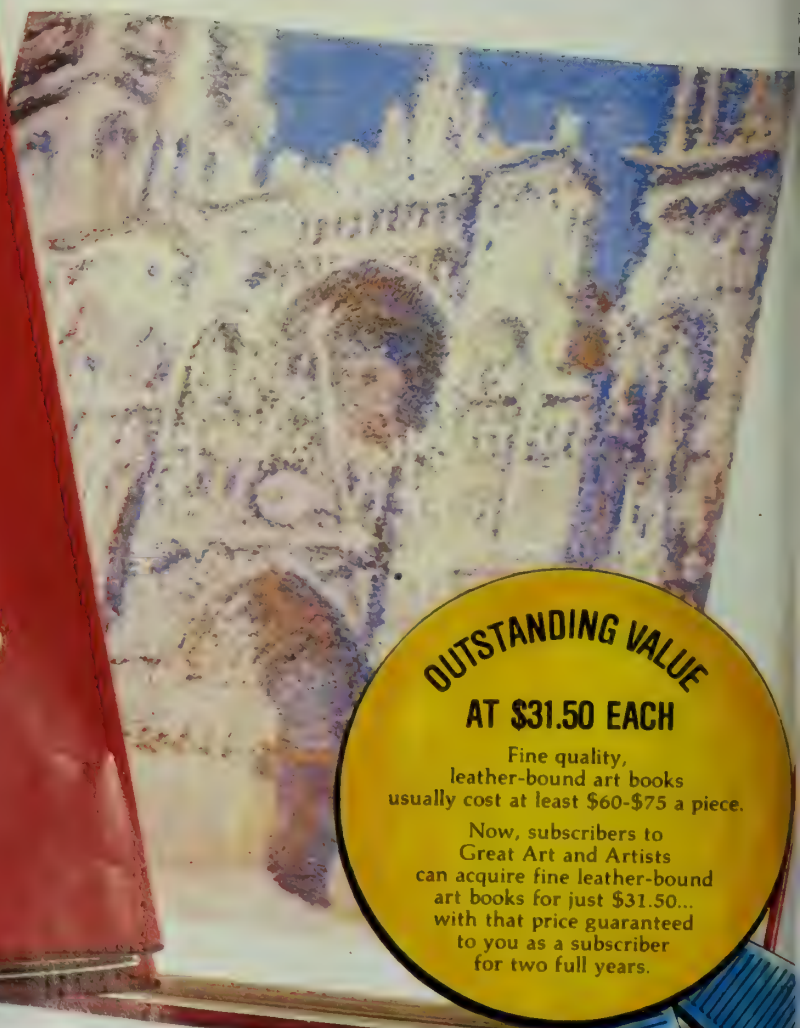
BY MAIL: Write (enclose your check or credit card number) to Dept. A393, Wilshire Marketing, 8460 Higuera St., Culver City, California 90230.

Now you can own a private library of fine art... fully bound in luxurious, genuine leather and accented with 22kt gold.

GREAT ART AND ARTISTS







OUTSTANDING VALUE

AT $31.50 EACH

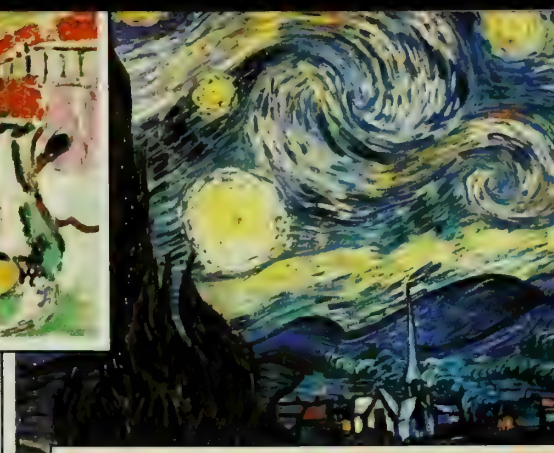
Fine quality, leather-bound art books usually cost at least $60-$75 a piece.

Now, subscribers to Great Art and Artists can acquire fine leather-bound art books for just $31.50... with that price guaranteed to you as a subscriber for two full years.

Books above are shown much smaller than actual 9" x 12" size.







Beautiful leather-bound art books enhance the enjoyment of great art and impart distinction and beauty to a home. Until now, though, luxurious leather-bound art books have been available from only a few book dealers...at forbidding prices.

Fortunately, The Easton Press, which has been making available the world's finest literature in luxurious leather-bound volumes at a reasonable cost, is now doing the same with the world's finest art. Now you have the opportunity to own GREAT ART AND ARTISTS — the first comprehensive collection of fine leather-bound art books decorated with 22kt gold to be published at an easily affordable price.

Here are magnificently bound, expertly written fine art books, each devoted to the life and work of a great master of 19th or 20th century art.

You'll see the great works of the impassioned Van Gogh, Claude Monet, the father of Impressionism, Renoir and his delicate colors, Degas, and Pablo Picasso, to name a few. And the other great masters...Matisse, Mary Cassatt, Miro, Cezanne, Chagall, Paul Klee, Toulouse Lautrec, and many more.

Each book narrates the artist's life, tells of his influences and how he influenced others. Each book displays the artist's major works and examines them in detail — showing you what to look for, what to appreciate, why the particular work is important.

Beautiful full leather bindings accented with 22kt gold

In every respect, these will be among the most beautiful art books ever produced, regardless of cost. Each book will be *fully* bound in richly grained real leather — not only on the spine, but also on the front cover and back cover as well.

To create a truly distinctive collection, the front cover of each volume will be beautifully inlaid — in 22kt gold — with the signature of the artist. And to complement the binding, the page ends will be gilded along all three sides with a radiant golden finish.

The endpapers of each volume will bear a rich design befitting books of great stature. Each book will be bound with a permanent ribbon page marker.

An Astonishing Value

The books in this collection will be issued one per month. You pay for only one volume per month and will have a full month to enjoy each new volume before the next one arrives.

You might expect comparable art books, bound in leather and decorated in gold, to sell for at least $60 or $75 per volume. However, the volumes in this collection will be priced at only $31.50 each for the first two years. Future volumes will be similarly priced, subject only to minor periodic adjustment to reflect varying material costs.

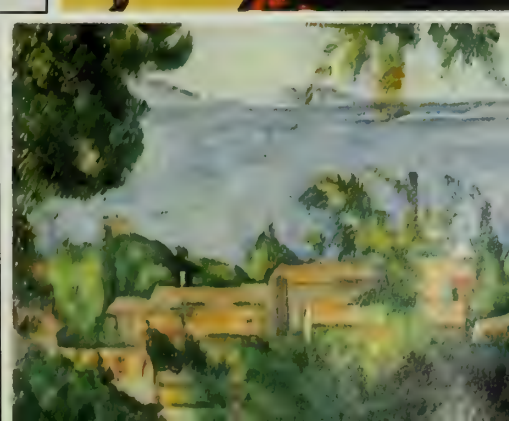
Important Assurances

You will never be required to keep any books you do not want. Your satisfaction is guaranteed. You may return any volume within 30 days for a full refund of your purchase price. And you are free to cancel your subscription at any time.

Only so many subscribers can be accommodated, and we reserve the right to discontinue this offer when demand exceeds our capacity to produce. To avoid possible disappointment, please complete the Subscription Application as quickly as possible and return it directly to The Easton Press, 47 Richards Avenue, Norwalk, Conn. 06857.







Clockwise from top:

Terrace; Claude Monet, 1866

Dancer Practicing at Bar; Edgar Degas, 1877

Girl Reading (La Lecture); Henri Matisse, 1905-06

Jane Avril; Henri Toulouse-Lautrec, 1899

The Starry Night; Vincent Van Gogh, 1889

L'Estaque; Paul Cezanne, 1884

Lesley Blanch on Rooms with a Personal View

THESE ARE PRECISELY the right pages in which to admit, churlish as it may seem, to a preference, in general, for *things*, rather than people. When I was married to Romain Gary, the French writer and diplomat, we lived *en poste* about the world, often in alien cities and furnished apartments, and it was always due to *things*—do not call them inanimate objects, for to me, each is invested with a spirit or essence of its own—that I was able to create a more sympathetic atmosphere. Confronted by bare walls or, dread trial, the taste of others, it was always due to those *things*, few or many, that I carried snaillike from pillar to post that our quarters became more livable. This was not without complications, and required steely resolve to overcome airline strictures and my husband's nomadic preference for traveling light. At last I adopted "Always travel heavy" as my motto and have lived by it ever since.

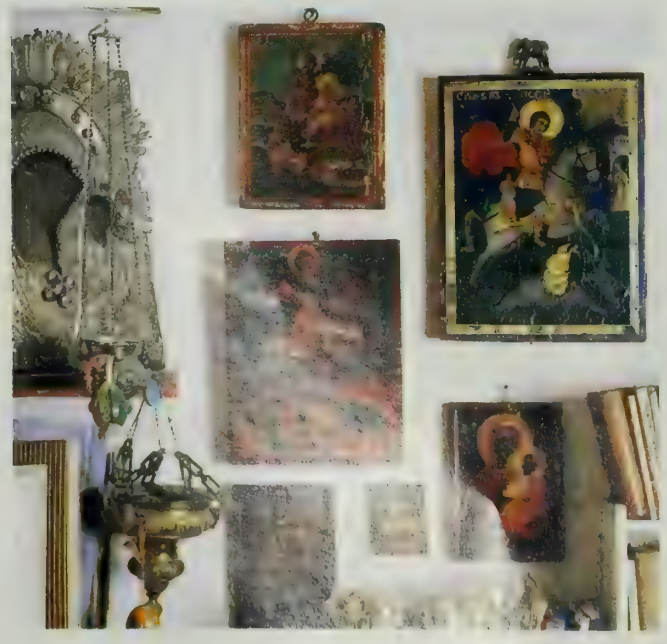


PHOTOGRAPHY ROBERT EMMETT BRIGHT

So-called inanimate objects, Lesley Blanch believes, have powerful inner lives and can expand four walls to far horizons. Her own rooms vibrate with "bargains, insane extravagances, a traveler's haul" of the rich and the strange.

Throughout my life—which has mixed an insatiable craving for far lands with an unshakable affection for domestic roots—even my temporary halts in desert tents, hotel rooms, or compartments on long-distance trains such as the Trans-Siberian have been occasions for installing a few favorite objects around me. A pocket-size traveling icon, a little silver teapot and a gros-point cushion of doves and spaniels have worked wonders, while a small supple Senna rug, on the floor or across the bed, completes the transformation scene.

Thus, by that intangible magic which cherished objects possess (whether due to historic or romantic connotations, or by their association with ourselves), a personal, private world forms round us. This is what the French writer Pierre Loti has described as *"le bien être egoïste de chez soi"*; that sense of purring content known to the egoist, alone at home and isolated from all exterior pressures. Yet not alone, for Loti always kept company with a number of cherished *things* and perfectly illustrates my theme. As a naval officer he overcame the bleak constraints of successive cabins by cramming them



A traditional icon corner evokes for [illegible] the mysteries of Orthodoxy, the "solemn chants, shad[illegible] remote Balkan monasteries. The smallest, and rarest, of [illegible] her traveling icon, which, true to its original purpose [illegible] wherever I go."



A wide divan "smothered in rugs and cushions *à la Turque*" recreates for the writer a land of memory stretching "from Cairo to Constantinople." A fretted mouchrabieh, late of a Tunisian harem, screens the window. The large icon comes from the Greek quarter of Istanbul.

continued on page 38

NO NOISE IS GOOD NOISE.



3 Heads (Ferrite Play, Sendust Rec), 3 Motors, Direct Drive Capstan Motor, Dual Capstan, dbx, Dolby B & C NR, dbx Disc Position, Manual & Reference Bias/Level/EQ Calibration, Digital Real Time Tape Counter, 30-dot FL Bar Graph Meter, Monitor Sync, Auto Tape Select, Block Repeat (Memory Repeat), Auto Locator, Memory Stop/Play, Computomatic Program System, Power Assisted Eject Door, Pitch Control, Auto Spacer, Resonance Free Diecast Chassis, Remote Control.

Teac hates noise. So we've quietly gone about our business of stamping it out.

Our new Z-6000 cassette deck has not one noise reduction circuit, but four. Both Dolby* B and Dolby C NR, plus the added benefits of dbx** and dbx disc. Features usually found only on professional equipment, now standard with Teac. So your Z-6000 will never meet a tape it doesn't like.

You can make a tape that will play on any other machine. And you can play anyone else's tape on yours. Without a lot of hiss and distortion to get in the way.

At Teac we have a passion for reproducing music precisely the way it was originally intended. One noise reduction system probably would have been enough, but we wouldn't hear of it.

For your nearest Teac Dealer call us direct at (213) 726-0303.

TEAC® MADE IN JAPAN BY FANATICS.

COPYRIGHT 1983 TEAC CORPORATION OF AMERICA. 7733 TELEGRAPH ROAD, MONTEBELLO, CA 90640
*DOLBY® IS A REGISTERED TRADEMARK OF DOLBY LABORATORIES, INC. **dbx® IS A TRADEMARK OF dbx, INC

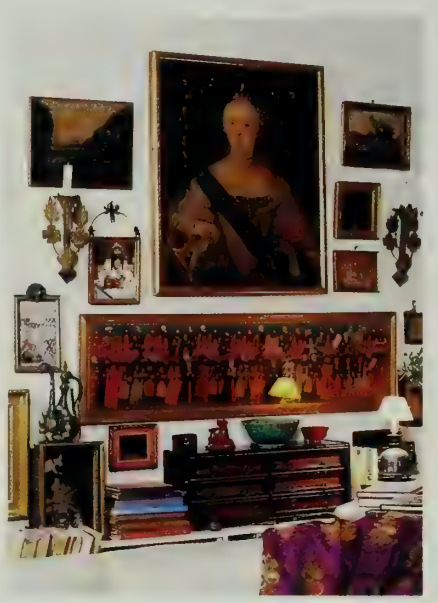

The
Captivating,
Seductive Fragrance
from Milan's foremost name
in fashion design
K
de
Krizia
PARFUMS PANTENE. DISTRIBUTOR


If only you could live your whole life in Merona Sport
Available at fine stores or write Merona Sport, 30 Rockefeller Plaza, New York, 10112
© 1983 Merona Sport
Merona
SPORT

Lesley Blanch on Rooms with a Personal View
continued from page 34

with Arab lanterns, Chinese porcelain, brocaded hangings and numbers of small fetishlike objects dating from his childhood, which to him were far from inanimate. They held back the terrifying passage of time, he claimed, for while people altered sadly, grew old, or died, *things* remained, were companionable.

I share these views, finding my *things* very good company: They are not capricious, or boring, or demanding. They do not have to be entertained, or dined and wined like so much of the human species. By which you will judge me a hardened misanthrope. Quite so. I defend my privacy fiercely, so that even my oldest, kindest friends pronounce me cool towards them. Not so those objects that surround me: They seem to bloom in our withdrawn world, secure in the knowledge that no iconoclastic smoker will stub out a cigarette on a Persian tile, that no unwelcome visitor will trample that fragile old Mezarlik Kulah, or tomb rug.



Though Lesley Blanch professes "a preference, in general, for *things*, rather than people," the favorite things of this romantic biographer are steeped in the lives of her subjects. Curios on her picture wall (above) include a large portrait of Empress Elizabeth of Russia; a line of turbaned Persian dignitaries; and a likeness of the maharajah of Bundi, inspiration for her novel, *The Nine-Tiger Man*.

Children always endow their toys with a life of their own: There is some powerful imaginative force that unites the living child and its toy, which, for the span of their association, comes to life for its owner. Children are not to be foxed by adult phrases such as "only a toy," and the magic is overcome solely by the bludgeoning process of growing up. Unless, as with Pierre Loti and myself, that early magic becomes an adult conviction that *things* do possess a kind of entity to which we respond, and which responds to us—a certain magnetic force, perhaps?

In the dark warrens of an Eastern souk, in a church bazaar, or at a high-bidding auction, I am often aware of this appeal, and always respond. What delight (on both sides, perhaps?) when the object is rescued, brought home, cleaned or repaired and installed among the rest, where at once it seems at home. I sometimes



Like a distant outpost of a fabled empire, Lesley Blanch's rooms mingle the once grand with the ever exotic. "Scarlet walls lacquered by me" enfold such companionable treasures as Turkish pearl-inlay panels, set on closet doors; Persian portraits; and a carved Austrian chair.



An alcove, swathed with Indian cotton and crowned by a Victorian coach ornament, shelters memories of this Engish writer's eastward journeys. From Afghanistan comes the man's velvet wedding costume; from Siberia, the metal icon—"the kind experts snub," its owner adds.

continued on page 42

The Perfectionist.



Unwrap a clear, amber bar of Neutrogena® and know this about it: Neutrogena is going to clean your face. And clean it perfectly.

Neutrogena's attitude toward your face is: "nothing but the best." So you can be sure, Neutrogena is formulated painstakingly. Without additives. Without detergents. Without hardeners. Only the purest, most natural ingredients go into it. There's nothing in Neutrogena that could cloud the bar and your complexion. There's nothing in Neutrogena that can linger on your skin after you rinse and cause your face to feel dry and uncomfortable.

We've been making Neutrogena for many, many years, yet we continue to test every batch at least 15 different times. To insure quality. To insure purity. Yes, Neutrogena is a perfectionist. But would you want anything less for your face?

Pure Neutrogena

© 1983 Neutrogena Corp


Karastan feels nature is long o
PURE WOOL PILE
Karastan Rug Mills, a Division of Fieldcrest, Inc.

uality but a bit short on imagination.



There are white sheep and there are black sheep. Not an inspired range of colors for wool carpet.

So Karastan applies their own natural talents and offers their wool carpets in a range of 20 subtle colors. However, color isn't the only thing Karastan adds to wool.

To bring out wool's incomparably rich look and feel, Karastan weaves their carpets in a wide variety of textures and styles. This year, in fact, Karastan has widened your selection even further with four new designs, including a tight basket weave and an ultra plush, plush.

Lest you interpret wool to mean expensive, consider that Karastan's wool carpets range in price from as low as $30 up to $100 a yard.

All in all, it's amazing what nature can do, with a little help from Karastan.

Invest in

Karastan

Lesley Blanch on Rooms with a Personal View
continued from page 38



"To collect, or amass, was my parents' passion and my inheritance, often my undoing, while struggling to keep all, all!" says Lesley Blanch wryly. A 17th-century English cupboard she did keep is cherished both for family associations and its naïve chinoiserie.



A mirror found in Damascus "reflects the living room wavily," but provides a suitable backdrop for a favorite household personage, the Indian rocking elephant. Keys usually hang from his painted tusks, since "things like to be used, one way or another, I fancy," says Lesley Blanch.

wonder, have any of my things, by strange chance, been together elsewhere, and after years of wandering now come together again?

My rooms are gestures of defiance against every rule of the pundit decorators. Cultures, races, climates, colors and epochs mix in harmony here, as do bargains; insane extravagances; a traveler's haul; survivors of the houses I lost during the bombing of London in World War II; treasures from my childhood's home. A Staffordshire rabbit that presided in the nursery sits beside a Tibetan Buddha; a huge Moorish mirror framed in mother-of-pearl reflects a teakwood rocking elephant of baby-Shetland-pony size, gaily painted with garlands and jewels. His history is unknown: I imagine he was made for some turbaned Mughal princeling who, in the palace zenana, pined for one of those classic rocking horses he had heard the memsahib's children possessed. Treasure of treasures to me, my elephant is also useful, for the household keys hang from his tusks. Things like to be used, one way or another, I fancy.

A late-seventeenth-century cupboard, English, but painted with naïve renderings of the chinoiserie then an exotic novelty, speaks to me of my mother, and the conglomeration of beloved objects that overflowed her rooms. To collect, or amass, was my parents' passion and my inheritance—often my undoing, while struggling to keep all, all! When, occasionally, I have steeled myself to sell something it has always seemed a betrayal—for so many pieces of silver. And if I have given something away I have always been at pains to select a suitable owner, rather as if the object were a puppy or kitten going to a good home.

By the nature of their contents, my four walls dissolve into far horizons. Beyond that corner where my icons are gathered traditionally, I reach again the churches of Orthodoxy—magnificent Zagorsk, or the smaller monasteries of the Balkans—Bulgaria, Yugoslavia? No matter; I am once more in their shadowy depths, hearing again those solemn chants.

All Islam, from Cairo to Constantinople, glows for me in that part of the room where a divan is spread with rugs found in Aleppo, and cushions of striped *ikkat* silk from Afghanistan, that loved and mourned land. Alongside, a low window is screened by a fretted mouchrabieh from a Tunisian harem. Once the inmates peered out through the latticework, but now bright spangles of sunlight filter inward, recalling for me an Eastern interior painted by John Frederick Lewis.

Now East, now West—my rooms reflect the globe. Thus, like the poet who wrote, "My mind to me a kingdom is," I find they have gradually become my kingdom, richly peopled by those *things* that to me could never seem merely inanimate.□

—Lesley Blanch

Based in the south of France, Lesley Blanch is an impassioned traveler who has written widely about her own journeys and those of others. Her latest book is a life of Pierre Loti.

PURE WOOL. PURE PENDLETON.®



TOWN & COUNTRY CLOTHES

The new elegance. Lean. Striking. Sophisticated. Tailored to perfection. Exclusive coordinates in the pure virgin wools that are ours alone. Approximate prices: jacket, $130.00; skirt, $85.00; Country Sophisticates® blouse, $48.00. At fine stores. Pendleton Woolen Mills, Portland, OR 97207. Welcome to our world.

®
PURE VIRGIN WOOL



Enjoy the rich, natural look of Quarry tile with the quiet comfort of Kentile!

uarry captures the elegance of a palazzo courtyard, the rich-
ss of subtly shaded, handcrafted quarry tile in a solid vinyl
e made for modern living.

Here's the naturally luxurious look you want to turn
quiet corner, or ho-hum room into a proud, dramatic
ea. And Quarry, in its muted today tones of Ivory,
eige, Citron or Apricot blends beautifully with
our present decor. Or most exciting
ture plans.

And there's even more to Quarry.
ve with it awhile and you'll really
appreciate the super-natural powers Kentile® gives
to a handsome, natural look. Unlike quarry tile, Kentile
Quarry is delightfully comfortable and quiet underfoot.

And of course, these one foot square tiles, ⅛th inch
thick and made up of four 6-inch units, are easier
and less expensive to install than real quarry
tile. They clean easily. And last and last.
Beautifully.

Why not stop in and see Quarry at
your Kentile dealer? You could be living
in a palazzo sooner than you think.

the Kentile decision.

It's the easiest one you'll ever make.

KENTILE®
FASHIONS in FLOORS

Kentile Floors Inc., Brooklyn, N.Y. 11215



NEW YORK 979 Third Avenue, D&D Building • **CHICAGO** 946 Merchandise Mart • **MIAMI** Space 207 D&D Center
DALLAS Suite 310 Design Center, 1025 N. Stemmons Frwy • Los Angeles, Philadelphia, San Fran... Seattle
Contract showrooms: Dallas, Space 645, World Trade Center; New York, 232 East 59th Street; Atlanta, 151 Ponce de Leon, N.E.

saporiti italia

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL. 02 / 709109 - 783574

U.S. AGENT
CAMPANIELLO IMPORTS LTD.

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57 STREET - PHONE 212 / 371 3700
U.S. TELEX 125594 CAMPIMPORT
INT. TELEX 237770 CAMP UR
CONTRACT DIVISION
32-30 43 AVE
LONG ISLAND CITY - NEW YORK
PHONE 212 / 937 9537

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531
CONTRACT DIVISION
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6831296

DALLAS - TEXAS
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY

SOFA MODEL ALICANTE
LOW TABLE MODEL EVERY
TABLE MODEL P600
design arch.Giovanni Offredi

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI



The carpets and tapestries
by Missoni's collection
and are produced by Saporiti
moquette

THROUGH YOUR DECORATOR
DESIGNER OR ARCHITECT

CRISTAL LALIQUE®



SEVILLE
sconce

JONES & JONES
Mcallen, TX.

MARSHALL FIELD'S
Chicago, IL.

GRAFTON STREET
Costa Mesa, CA.

For descriptive brochure and name of nearest dealer, send one dollar to Lalique, Dep't A.D.S., 225 Fifth Avenue, New York, N.Y. 10010

Oriental Rugs

Antique, Semi-Antique & Fine New Rugs for the discriminating

Our extensive collection of Oriental rugs makes choosing your first carpet or enhancing your current collection a pleasant experience. We help you select scatter and room size rugs suited to your special needs. Offering rugs of enduring value and beauty has been our tradition for years.

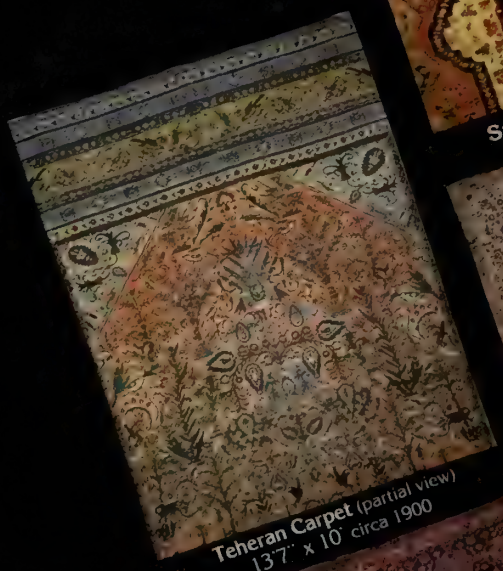
Please contact us at:

Fred Mohebian Rug Co.

295 Fifth Avenue, 6th Floor
New York, N.Y. 100116 (212) 725-2076



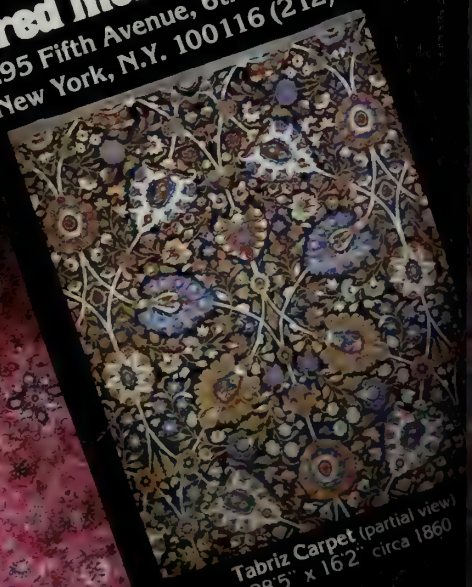
Sarouk Carpet (partial view)
11'9" x 8'6" circa 1860



Teheran Carpet (partial view)
13'7" x 10' circa 1900



Lavar Kerman Carpet (partial view)
16' x 8'10" circa 1880



Tabriz Carpet (partial view)
28'5" x 16'2" circa 1860



Sobet Meshad Carpet (partial view)
13' x 9'7" circa 1910



Manchester Kashan Carpet (partial view)
24'2" x 13' circa 1900



Serapi Carpet (partial view)
16'2" x 12'8" circa 1870



Aushag Carpet (partial view)
12'9" x 10'2" circa 1870



Lahor Carpet (partial view)
18' x 8' circa 1890

These reproductions from the world's premier museum of American Decorative Arts are today's ultimate testaments to authenticity. For a complete catalogue send $10.00 to: Winterthur Museum Dept. AD, Winterthur, DE 19735

Clock by Colonial
Fabric by Stroheim & Romann
Painting by Canvasback
Furniture by Kindel



Winterthur.

Winterthur. "Recreating a living tradition"



Setting by Mario Buatta

The Mighty Elephant

Symbol of power, energy, strength, sagacity and prudence.

This faithful reproduction, made in China, of the original candlestick, which is in the Winterthur Museum, captures its spirit and charm and continues to evoke the mystery of its Oriental prototype.



Winterthur™

Mottahedeh

For Connoisseurs by Connoisseurs® since 1924

225 FIFTH AVENUE, NEW YORK, NY 10010

Expert porcelain makers for the Metropolitan Museum of Art, Winterthur Museum, Historic Charleston, Boston Museum of Fine Arts, the Hillwood Museum and others.

Available at fine stores and selected museum shops.


TOUCH OF CLASS. The world's finest blankets. With velvet soft finish that won't pill or shed.
PROFILED DESIGN™ BY
Fieldcrest® only Fieldcrest.

Roma™

A LINE OF CLASSIC ITALIAN, BEAUTIFULLY TRANSLATED.

La dolce vita is yours. Now American-Standard has combined its own incomparable craftsmanship with classic Italian styling. Admire the magnificent modeling of the Roma lavatories, as well as the generous contours of the Roma baths. Experience the vitality of their styling expressed in two toilets and a bidet. Even the fittings are works of art. And the Roma colors—bellisima!

Call toll-free for the address of a showroom near you. 800/821-7700, ext. 4023. In Missouri, 800/892-7655, ext. 4023.

AMERICAN-STANDARD
European elegance built to your standards.



Roma is a trademark of American Standard Inc.
Copyright © 1981, American Standard Inc.



Once a year in Springtime, there occurs an event in Asia that sweater wearers the world over might celebrate: *the moulting of the Kashmir goat.*

This event provides the annual supply of cashmere, that rare and wondrous hair of the goat that is to the world of natural fibers what gold is to the supply of baser metals.

Cashmere—the downy undergrowth produced by the Kashmir goat—a material so rare it rewards a climb of the Himalayas. A material we take pains to travel around the world unchanged, except for a C instead of a K when it reaches the Scottish knitting mills which Lands' End haunts to process it. And to make some of the world's greatest sweaters.

More like wool than any fiber.

Natural cashmere is brownish in color. It yields itself to the spinning of luxurious, soft, wool-like yarns with a characteristic highly napped finish.

It is highly prized—not least by us at Lands' End and our customers—for its softness, and warmth. It is lighter in weight than wool, but not as durable. As they say, nobody is perfect—not even the Kashmir goat.

Our cashmeres are rare values.

Lands' End specifies that our cashmere sweaters be knitted from two-ply yarn, which is extremely fine and close and extremely soft. By the same token it is a costly material—there being a strict limitation on the total amount of cashmere hair available.

Still, we have managed to lay hold on an encouraging assortment of cashmere sweaters and we've priced them affordably.

(We don't haunt those Scottish mills for nothing.)

They include cashmere cable crew-necks with hand-looped collars, as well as Fair Isle styles for her, sleeveless V-necks for him, and long-sleeved V-necks for the two of them.

Seeing is believing and thrilling.

Obviously you should see our cashmeres on people and in our catalog—and what could be easier than to get a free catalog simply by dialing our toll-free number (800-356-4444) 24 hours a day. Or sending in the coupon below.

Remember, like everything else in the catalog—from shoes to soft luggage to summer wear and accessories—your cashmere sweater is backed by our short, sweet, two word guarantee:

GUARANTEED. PERIOD.

There is no fine print.

Call now. So next year when the Kashmir goat performs his miracle, you can celebrate in Lands' End style.

LANDS' END
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

☐ **Please send free catalog.**



Lands' End Dept. 1-25
Dodgeville, WI 53595

Name_____

Address_____

City_____

State_____ Zip_____

Or call Toll-free:

800-356-4444

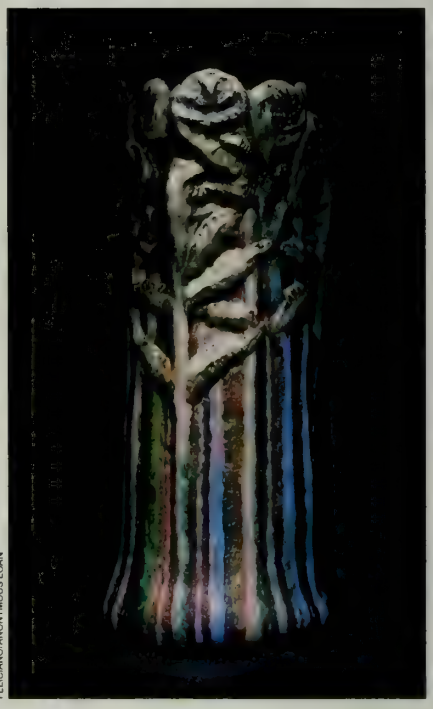
(Except Alaska and Hawaii call 608-935-2788)

Cooper-Hewitt Revisited

continued from page 52



COOPER-HEWITT MUSEUM, THE SMITHSONIAN INSTITUTION



FELICIANO/ANONYMOUS LOAN

ABOVE: Nearly ninety years old, the Cooper-Hewitt Museum is the "bouncing brainchild" of Sarah and Eleanor Hewitt, granddaughters of inventor Peter Cooper. Its home is the New York City mansion of Andrew Carnegie. RIGHT: An exhibition of Tiffany Studios metalwork gathered lesser-known forms associated with the Tiffany name, like this copper and enamel vase.

handsomely designed, with a sense of fun as well as serious purpose, but however it was judged, it established without compromise the purpose and philosophy of the Cooper-Hewitt. In essence it said, "The man-made world is our oyster." Since then the museum has organized exhibitions of everything from shopping bags to ocean liners to Scandinavian furniture; from architectural models, including a magnificent display of Palladio, to exquisite architectural drawings from its own vast collection. Shows have covered jewelry with pearls; buttons; Fabergé eggs from Queen Elizabeth II's collection; and lace, the latter drawing an audience that Mrs. Taylor said was surprisingly large and enthusiastic.

This is a period, it appears, of expanding interest in the decorative arts, not just objects that are made today, but artifacts that have been





LEFT: Shown this year at the Cooper-Hewitt, a Tiffany Studios bronze *Nautilus* lamp, circa 1899–1902, uses the actual shell as a shade—a design feature the firm patented. ABOVE: A Tiffany Studios gilt-bronze pen tray depicts fishermen toiling to land their sea-aged treasure, an inkstand studded with *faux* gems. A more refined version of the inkstand, in gilt bronze, glows behind it.

continued on page 60



FLOWERS AND FLOWERS
BORDERS AND BORDERS
FLOWERS AND BORDERS
A FLOWER AND A BORDER

Two exciting new dinnerware partners from Dansk. TIVOLI—lyrical, romantic floral patterns in soft sophisticated pastel tones. CONCERTO—solid borders in muted tones of taupe, gray or blue compliment each other and were designed to coordinate with TIVOLI in exquisite harmony. Patterns and colors are inglazed in warm white porcelain designed by Niels Refsgaard. For free color catalogs of the 926 things in the Dansk Tabletop collection, write: Dansk International Designs, Dept. 21, Mt. Kisco, N.Y. 10549.

WHEN IT LOOKS THIS GOOD YOU KNOW IT'S DANSK.


In Motion
PATENT PENDING
designed by: Jan Matthias
CASA BELLA®
NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1288 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338

Little Prints Charming

Vol. III



The charm of childhood is recreated here with Julia, one of 29 different designs in 3 to 7 colorways, many with correlated 48" wide fabrics. There are also 28 borders that add to the design possibilities of this beautiful collection. In addition to its endearing young charms, the Little Prints Charming collection is practically childproof. It's scrubbable vinyl coated, pre-pasted, pre-trimmed and strippable. Warner's Little Prints Charming, Volume III is available now through interior designers and decorating departments of fine stores.

The Warner Company, 108 South DesPlaines, Chicago, IL 60606.
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654.

Julia

All the elegant things happening to walls are by

Warner

Wallcoverings & Fabrics

RED BARON'S
ANNOUNCES A MAJOR

Architectural Antique Auction

October 15 & 16
in
Atlanta, Georgia



Detail of a magnificent 8' beveled & stained glass landing window

This sale features the best in antique stained glass, fine beveled doors & complete beveled entry-ways, bronze chandeliers, carved mantles, back bars and other saloon decor, and one of a kind decorating pieces — over 1200 lots at no minium or reserve.

Call or write [illegible] brochure

RED BARON ANTIQUES
3264 Peachtree Road, N.E.
Atlanta, Georgia 30305
404-237-9338

Cooper-Hewitt Revisited

continued from page 56



COOPER-HEWITT MUSEUM/THE SMITHSONIAN INSTITUTION

Shows at the Cooper-Hewitt have covered everything from architectural models—here, Palladio's La Rotonda—to shopping bags. "The man-made world is our oyster" sums up the museum's invigorating attitude toward its domain—design in the broadest sense.

doing service and providing pleasure for a very long time. Many museums that used to scatter their decorative arts collection throughout exhibitions of paintings and sculpture, Mrs. Taylor told me, are now bringing them together in new ways—ways that give them the prominence they deserve, and make comparisons and contrasts easy and pertinent. There have long been great decorative arts museums in Europe, but the Cooper-Hewitt remains unique in the United States in this respect.

One of the reasons for the lack of attention to the decorative arts in American museums, it appears, is the shortage of curators. "We looked for two years," Lisa Taylor said to me, "before finding our curator of decorative arts, David McFadden. We were very fortunate to find him."

There are many dealers and designers and astute collectors who are connoisseurs, but, as Mrs. Taylor explained, until last year there was no course of study to which young men and women could turn for general training in the decorative arts. "There's the Winterthur program, of course," she said, "but its primary concern is with American arts."

It would have been uncharacteristic of Mrs. Taylor to let the situation go at that. Last year the Cooper-Hewitt and the Parsons School of Design put their collective wisdom together and devised a program for graduate students. The announcement was greeted with enthusiastic applications from all across America and from as far away as Paris and mainland China. Last fall twenty-five—the limit for the course—young men and women enrolled to work for two years, with a master's degree in the decorative arts as their goal. Some of them, it seems inevitable, will become dealers, and some will quite possibly become interior designers. But it is Mrs. Taylor's hope and belief that most of them will make careers in museums, where expertise in what museum people call "Dec Arts" will not only preserve and protect the artifacts that enrich us and enriched the past, but, in her words, "get people to look and understand and enjoy."□

Russell Lynes, author of *The Tastemakers, The Art-Makers* (recently republished), *More Than Meets the Eye*, and many other books, divides his time between New York City and the Berkshires. He is now at work on a social history of the American arts in the 20th century.

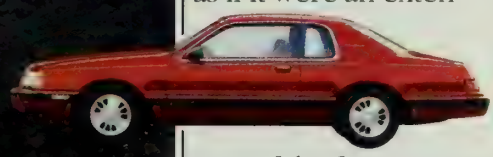
The Observer's Perspective.

Thunderbird is from a new school of automotive design. A school which holds that every part of a car should contribute to its overall integrity, both for the road and the driver. The primary evidence: Thunderbird's unique new shape. Not only does its new shape need less horsepower to move through the air, its shape actually reduces lift for improved directional control and stability. The doors curve up into the roof to reduce wind turbulence and buffeting for less wind noise and better airflow efficiency. Even the drip rails are concealed inside to catch the rain, not the wind. Thunderbird. Even the way it looks helps the way it drives.

The Driver's Perspective.

There is one place where you can fully appreciate Thunderbird's engineering: Behind the wheel. A lightweight V-6 engine provides responsive performance. The automatic transmission is equipped with a locking torque converter that links engine and transmission for more efficient use of engine power. The power-assisted variable ratio rack and pinion steering is quick and precise. And a modified MacPherson strut front suspension and gas-filled struts and shocks give consistent ride quality and road handling characteristics no matter what the road condition. Thunderbird responds to commands as if it were an extension of the five senses. It is a driver's car.





The Link between Man and Machine.

Thunderbird's interior is designed around the driver for a heightened sense of comfort and command. The steering wheel is located in such a way as to keep your arms comfortable. Climate and entertainment controls are centrally placed, an easy reach away. And all power-option controls are nestled in the central console center.

In other words, Thunderbird fits you.

Thunderbird in Total.

Thunderbird is a new blend of aerodynamics, performance, comfort and control. It represents a new kind of car that from any perspective is a turning point in American road machines. Pure form. Pure function. Pure Thunderbird.

Mileage estimate: 29 est. hwy., 21 EPA est. mpg. For comparison. Your mileage may differ depending on speed, distance, and weather. Actual highway mileage and California ratings lower.

Get it together — Buckle up.

Pure Form. Pure Function. Thunderbird.

Have you driven a Ford . . . lately?

Ford

A full carat or more. Halfway isn't your style.



Your jeweler can show you many diamond solitaires of a carat or more. This necklace features a 2.65 carat diamond.

A carat or more–one in a million.

Every diamond is rare.
But of all diamonds found, a solitaire of a carat or more is only one in a million.

And, like love, becomes more precious with time.

A miracle among miracles.
Born from the earth. Reborn on a woman.

The extraordinary diamond of a carat or more.

Show the world you couldn't have made it without her.

A diamond is forever. De Beers

FINE JEWELERS
GUILD STORES

ALABAMA
Jobe-Rose
ARIZONA
Rosenzweigs
ARKANSAS
Stifft's
CALIFORNIA
Granat Bros, Slavick's,
Bailey Banks & Biddle
COLORADO
Bohm-Allen,
Argenzio Brothers
CONNECTICUT
Stowell's
FLORIDA
Jacobs
GEORGIA
Bailey Banks & Biddle
HAWAII
Granat Bros
ILLINOIS
Bailey Banks & Biddle,
Hess & Culbertson
INDIANA
Koerber & Baber
KANSAS
Levitt's, Jaccard's, Wolf's
KENTUCKY
Bailey Banks & Biddle
LOUISIANA
Rider's, Hausmann's, Aaron Rose
MAINE
Stowell's
MARYLAND
Bailey Banks & Biddle
MASSACHUSETTS
Stowell's
MICHIGAN
Wright Kay, Morgan's
MINNESOTA
Jacobs
MISSISSIPPI
Hausmann's
MISSOURI
Hess & Culbertson, Jaccard's
NEVADA
Granat Bros, Slavick's
NEW HAMPSHIRE
Stowell's
NEW JERSEY
Bailey Banks & Biddle,
Wiss & Lambert Bros.
NEW MEXICO
Mindlin
NEW YORK
Wiss & Lambert Bros., Hershberg's
NORTH CAROLINA
Bailey Banks & Biddle
OHIO
Bailey Banks & Biddle, Max Davis,
Rogers, Litwin, Cowell & Hubbard
OKLAHOMA
Peacock, Boswell's, Rosenfield's
OREGON
Zell Bros.
PENNSYLVANIA
Bailey Banks & Biddle
RHODE ISLAND
Stowell's
TENNESSEE
Brodnax
TEXAS
Corrigan's, Wagner's, Hertzberg's,
Kays, Kruger, Aaron Rose, McNeel
UTAH
Bohm-Allen
VIRGINIA
Bailey Banks & Biddle
WISCONSIN
Bailey Banks & Biddle
WYOMING
Argenzio Brothers

We have one that's just her style.



Merchandise subject to availability.

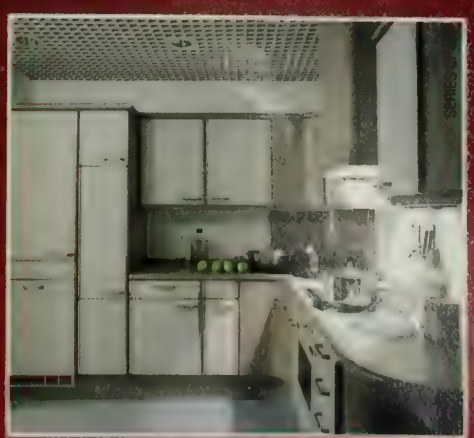
A carat or more—one in a million.

You can buy it with confidence. Because our diamonds are backed by a one-year limited warranty, a 60-day money-back policy and a generous trade-in policy. And you can take advantage of our 24-month credit terms or use your American Express, VISA or MasterCard.

The diamond jewelry shown is available at Fine Jewelers Guild stores, a national organization of member companies specializing in fine jewelry, exclusive timepieces and giftware. Visit a Fine Jewelers Guild store for your diamond of a carat or more. We have one that's just her style.

For the fine homes of the world.







poggenpohl

The ultimate in kitchen and bath cabinetry

DALLAS Poggenpohl • Dallas 214 485 9988 HOUSTON Poggenpohl Houston, 713 522 2000 NEW YORK Hastings Tile/Kitchen Studio SAN FRANCISCO Isenberg & Associates 415 864 5440 LOS ANGELES La Cuisine 2000 213 652 1472 WINSTON SALEM Studio Kitchens, 919 761 1231 MINNEAPOLIS Poggenpohl Design 612 920 7773

To explore the possibilities for your kitchen or bath, or for a free color brochure, write to Poggenpohl USA Corp., P.O. Box [illegible] Jersey 07666. Poggenpohl cabinetry manufactured by Fr. Poggenpohl KG, West Germany. Est. 1892

The Walker Zanger Look . . .



Distinctive Ceramic Tiles

Handpainted, Handcrafted Ceramic Tiles From Our Exclusive International Collection.

WALKER ZANGER

To receive our 28 page Color Brochure send $5.00 to our nearest distributor

ARIZONA
Facings of America
4121 North 27th Street
Phoenix, AZ 85001
1-602-955-9217

ARKANSAS
Epperson, Inc.
2228 Cantrell
Little Rock, AK 72202
1-501-375-9978

CALIFORNIA
International Bath & Tile
1646 Convoy Street
San Diego, CA 92111
1-619-268-3723

Tile Craft
438 Francisco Blvd
San Rafael, CA 94901
1-415-456-0282

COLORADO
Designers Tile Gallery
1903 Market Street
Denver, CO 80202
1-303-292-2100

WASHINGTON, D.C.
Jud Tile
The Design Center
Washington D.C.
300 D. Street, S.W., Suite 410
Washington, D.C. 20024
1-202-554-1350

FLORIDA
Watson Distributing, Inc.
958 Orange Ave.
Winter Park, FL 32789
1-305-644-9619

GEORGIA
Traditions in Tile, Ltd.
585 Atlanta St.
Roswell, GA 30075
1-404-998-0155

KENTUCKY
Louisville Tile Distributors
206 East Whitney
Louisville, KY 40214
1-502-367-6473

MASSACHUSETTS
Statements, Inc.
298 Washington Street
Wellesley, MA 02181
1-617-235-3420

MICHIGAN
Virginia Tile Company
Design Center
1700 Stutz, Suite 22
Troy, MI 48084
1-313-649-4422

MINNESOTA
Fantasia Showroom
6215 W. 36th Street
Minneapolis, MN 55416
1-612-929-1377

MISSOURI
Broadway Home Center
601 W. 103rd Street
Kansas City, MO 64114
1-816-942-8910

NORTH CAROLINA
McCullough Ceramics
2601 Timberlake Drive
Raleigh, NC 27604
1-919-872-2903

OKLAHOMA
Monarch Tile Sales, Inc.
33 N.E. 29th Street
Oklahoma City, OK 73105
1-405-525-9547

Old World Interiors
5014 S. 79th Street
Tulsa, OK 74145
1-918-664-6900

OHIO
Design Surfaces
22974 Lorain Road
Fairview Park, OH 44125
1-216-777-7755

OREGON
United Tile
3435 S.E. 17th Street
Portland, OR 97242
1-503-231-49[illegible]

PENNSYLVANIA
Tile Collections
4031 Bigelow Blvd.
Pittsburgh, PA 15213
1-412-621-[illegible]

TEXAS
Antique Floors
1925 N. Stemmons Fwy. #500
Dallas, TX 7[illegible]
1-214-651-[illegible]

French-Brown Floors
7007 Greenville Ave.
Dallas, TX 75231
1-214-363-4341

Inside Out
P.O. Box 7702
Midland, TX 79708
1-915-684-7381

Travis Tile
3811 Airport Blvd.
Austin, TX 78767
1-512-478-8705

UTAH
Ceramic Designs
340 West, 3615 South
Salt Lake City, UT 84115
1-801-261-3515

WASHINGTON
United Tile
P.O. Box 58204
Seattle, WA 98188
1-206-251-5290

WISCONSIN
Child Crest
6045 N. 55th Street
Milwaukee, WI 53218
1-414-462-9770

Walker & Zanger
2960 Airway Ave., Space B-104
Costa Mesa, CA 92626
1-714-546-3671

Walker & Zanger
1832 S. Brand Blvd.
Glendale, CA 91204
1-213-245-6927

Walker & Zanger
8914 Beverly Blvd.
Los Angeles, CA 90048
1-213-278-8664

Walker & Zanger
11500 S. Main, Suite 124
Houston, TX 77025
1-713-664-8811

From Syrie Maugham's white-white rooms to grey flannel walls and other one-color concepts.

It's not only the so-called major arts that reflect the tone and tenor of their times. When Syrie Maugham's white-white rooms appeared in the twenties—their "pickled white" furniture placed against spare white walls, the settings spotted with white feathers, white seashells, and white everything, as well as with chrome and mirrors—they were as much a statement of the soul of their era as were cubism and atonal music. The now-famous postwar mood seemed to embrace all manner of things from shingled hair to *le jazz hot.* The times they had a-changed indeed. And a 'new decor' held sway. Again.



Mrs. Maugham probably didn't think of herself as either a revolutionary or a social reporter. Her sensibilities (like those of any good designer-decorator in any era) were clearly attuned to the past (and what was wrong with it) as well as to the exciting present (and how best to live in it).

Her spare, uncluttered rooms with their spare and uncluttered use of color were partly a turning away from the formality and heaviness of the preceding Edwardian and Victorian years. But they were, even more, a looking forward to the simpler, easier, and lighter standards that suddenly, it seemed, had now emerged in every aspect of life and held sway internationally. (An intriguing footnote to Mrs. Maugham's celebrity as a designer is the persistent reappearance of the literary connection in the decorating arena. Before she made her mark as a decorator, Mrs. Maugham was very much a member of the international literary community via her extravagantly successful writing husband. Through the years, literary lionesses —Mrs. Trollope, Harriet Beecher Stowe, Edith Wharton—often employed their insights to affect the look of real houses and rooms as well as to comment on what went on in fictional houses and rooms.)

Designers seem to have a tradition for periodically cleaning things up, throwing out the past and bringing in the present. Minimalism follows modernism. High-tech follows Bauhaus. "Take everything out!" is a recurring designer's battle cry. Yet, people being people (and designers being people, too), "Put things back in!" is another battle cry—of which the much-vaunted Post-Modernism of today is a lively example.

And even though a room completely swathed in grey flannel may well be as oppressively self-conscious as one thoroughly bedecked in flowering chintzes, the idea of a carefully controlled color palette appears to be one whose strength prevails in all sorts of eras and for all sorts of decorating styles.

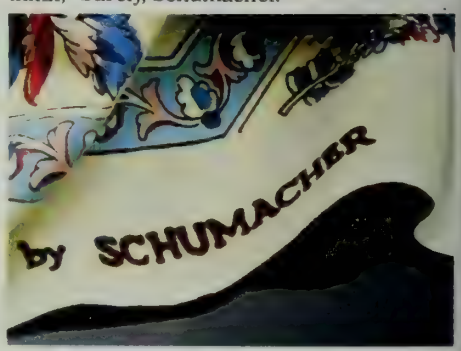


The very 1980's townhouse sitting-room shown here, designed by John Robert Moore, is a contemporary example. Although the room is as monochromatic as any period Maugham, there's an easy up-to-the-minute vivacity about it. This result is achieved by the subtle play of texture against texture, as well as tone against tone. The imported cut-velvet covering the couch and the tussah silk with random-dyed-warp on the ottoman (fabrics shown, above) are examples of this latter-day ease and compatibility.

Returning for a moment to Syrie Maugham, the tufted armless easy chair, (shown at top, right) was designed by Mrs. Maugham, and is another of her prescient decorating ideas. The chair, from a private collection, is here upholstered in a slubbed 100% DuPont Dacron® polyester that no doubt would have appealed to Mrs. Maugham for its good looks. Its equally great practicality is a decidedly more modern yet equally appealing attribute.



From the 1890's on, F. Schumacher has been a key participant in the decorator/designer process. As the world's foremost supplier of every conceivable type of fabric—many woven in Schumacher's own mills—F. Schumacher has continuously offered "the trade" a unique fabric library. The newest ideas from around the world; an encyclopedic inventory of the past; an exhaustive color palette; a special print or weave to carry out some special project or idea; they are all here. And through the years, the name Schumacher, on selvage, wall-covering, or rug, has continued to provide an authoritative assurance. Which may be why, generation after generation, designers continue to exclaim, insist, order and think, "Surely, Schumacher."



Schumacher's Illustrated Notes on 20th Century Taste. One of a series.





Bronze

J. Seward Johnson, Jr.

For brochure and information contact:

SCULPTURE PLACEMENT

P.O. Box 9709, Dept. AD-2 • Washington, D.C. 20016 • 202-362-9310

LIFESIZE FIGURES PRODUCED IN LIMITED EDITIONS OF SEVEN OR LESS

What your home could have in common with the Met, the Tate, and the Louvre.



Elizabeth Clerget's *Les Heures Passees*, original etching. Signed limited edition of 120.



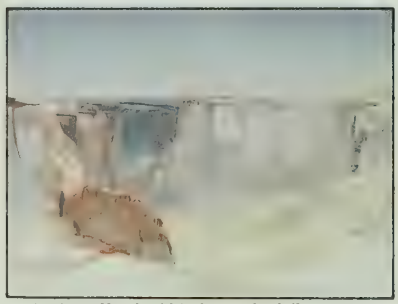
Linda Messier's *Jungle*, original lithograph. Signed limited edition of 245.



Charles Saxon's *Au Vieux Carre*, original lithograph. Signed limited edition of 250.



Denis Paul Noyer's *Le Bateau Blanc*, original lithograph. Signed limited edition of 300.



Marianne Hornbuckle's *Canyon de Chelley*, original serigraph. Signed limited edition of 250.



Elaine Simel's *Zinnias II*, original etching. Signed limited edition of 175.



Miharu Lane's *Serenity*, original lithograph. Signed limited edition of 250.



Thom De Jong's *Walking in the Rain*, original etching. Signed limited edition of 195.



José Marti's *G. M. Building*, original lithograph. Signed limited edition of 250.

In your own home, you can exhibit original work by artists who are represented in the world's great museums and galleries.

Artists like Calder, Miró. Picasso. Friedlaender. Vasarely.

At the Original Print Collectors Group, we offer moderately priced limited edition prints by these and other well-known artists.

Our offerings include signed original etchings, engravings, lithographs, woodcuts, and silkscreen prints.

Each print we offer is signed and numbered by the artist. Custom-framed. Accompanied by a certificate of authenticity and a full money-back guarantee.

And each print has been chosen not only for its beauty but for its investment value.

(Works by artists we offer tend to appreciate, sometimes as much as 30% in a single year. Perhaps that's why *The Wall Street Journal, Business Week, Barron's, Money,* AP and UPI have quoted us as an authority on investing in art.)

For more information, send in the coupon. There's no obligation.

You'll find out about the special pleasure of owning original art, instead of just visiting it.

Visit our new gallery located at 215 Lexington Avenue.
Mon–Fri, 9–5 PM. Telephone: 212-685-9400 Ext: 35

Original print collectors group, Ltd.

215 LEXINGTON AVE., DEPT. AD-36, NEW YORK 10016

PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME _____
(PLEASE PRINT)

ADDRESS _____

CITY _____ ST _____ ZIP _____

1983 OPCG, LTD.

A Conversation with Frank Stella

EVER SINCE HIS public debut at the age of twenty-three, Frank Stella has been a decisive, intrepid force in American painting. From the cool geometric patterns of his early canvases to the gorgeously calligraphic prints and painted metal reliefs of 1983, his bold declarations have influenced a generation of artists and become touchstones of the period.

If Stella's art suggests riot and pandemonium, his private life is almost studiedly quiet and workaday. He lives in a converted carriage house in lower Manhattan with his wife, who is a pediatrician, and their small son, Peter. The apartment is crowded with books, papers, toys and childproof furniture. An offset printing press, where Stella executes some of his graphic works, is installed nearby. Within walking distance is his enormous, white-walled, three-story studio—originally a stable, built circa 1870—which Stella and two designers renovated in 1979 and 1980. There, amid rows of sawhorse tables, paint cans, works in progress and odd-shaped remnants, he creates the reliefs that continue to occupy much of his time. Assistants enlarge shapes from his drawings; Stella paints and assembles the maquettes and then the fabricated pieces, making radical changes as he goes. Away from the studio, he spends his time installing his far-flung exhibitions and playing tennis and squash, but by and large, he says, he "does not relax." There are too many ideas to try out.



HANS NAMUTH

Frank Stella, an artist whose vitality recharges itself in constant activity, concentrates today on vibrant series of prints and painted reliefs. BELOW: Stella's studio, a converted stable in lower Manhattan, is overrun with the materials of his art, including disjointed pieces waiting to be bolted together into a new work.

Recognition came almost instantaneously to Frank Stella after he decided to persevere as a professional artist. Born in Malden, Massachusetts in 1936, he studied painting and history at Phillips Academy and Princeton. After graduating from college he rented a loft in New York City.



HANS NAMUTH

continued on page 74

In Germany, we designed the new Audi 5000 to be the world's most aerodynamic luxury car. If you think it's the most beautiful, all the better.



**Mfr's sugg. retail price. Title, taxes, transportation, dealer delivery charges additional. Sunroof optional © 1983 Porsche Audi

The new 5000S is, in fact, the world's most aerodynamic sedan. But this is an engineering accomplishment and, indeed, not an exercise in seductive sheetmetallurgy.

Breaking the Drag Coefficient Barrier. This beautifully sculpted luxury sedan has the lowest "aero" drag coefficient of any sedan sold in America: 0.33.

Years of design and refinement in six European wind tunnels have produced a sedan that is truly a technological marvel.

Blended with Audi's superior aerodynamics is Audi's superior roadworthiness. Fifty-three years of our pioneering front-wheel drive sophistication and a performance-tuned, wide-track suspension system.

Impressive Quality. Impressive Warranty. Built with infinite care, the new 5000S was road tested over 3.2 million kilometers, from Europe to Africa's Sahara Desert to North America.

This new luxury sedan is of such high-quality craftsmanship that we've covered it with our outstanding, new 24-month/unlimited mileage warranty.*

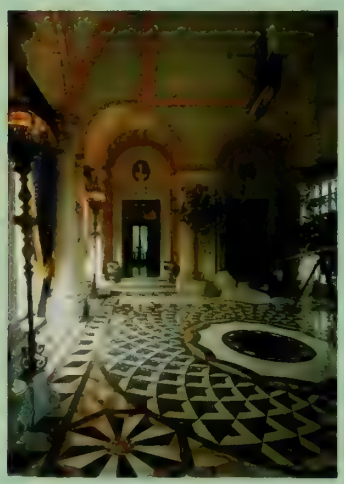
Best Value in its Class. With all of this thoughtful engineering comes an equally thoughtful price: $15,800.** If you think that's the most beautiful feature of the new 5000S, all the better.

*For your nearest Porsche Audi dealer, who can give you complete information on this limited warranty, call toll-free (800) 447-4700. PORSCHE+AUDI

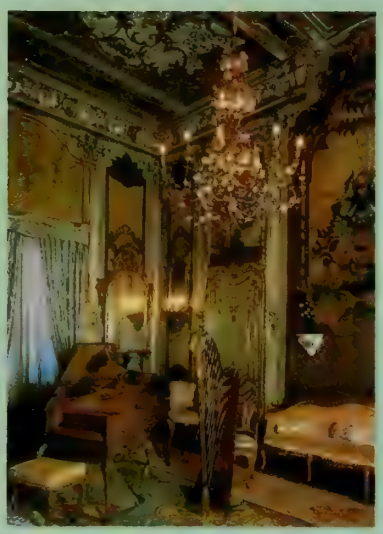
Audi: the art of engineering.

A Return To Elegance

The New World Collection of Fine Saxonies



The East Loggia



The Music Room

World Carpets introduces an opulent collection of new saxonies, The New World Collection. This series, a tribute to the elegance and grace of historic houses in America, is available in a selection of over 50 masterful colorations adapted from furnishings and art found in these homes. Pictured is Villa Vizcaya, a classic Italian Renaissance villa on Biscayne Bay built in 1916 by the late James Deering. The sitting room of the Galleon Suite, at right, is carpeted in pastel turquoise chosen to complement the 18th century Venetian-style marbelized walls. Monsanto's Ultron® with locked-in Scotchgard® is the fiber selected for use in this fine carpet.

Available at fine stores everywhere.

WORLD® CARPETS

One World Plaza • Dalton, Georgia 30720
1-800-241-4900 • Telex: 804-334



A Conversation with Frank Stella
continued from page 70

Since he expected to be drafted immediately, he made no real effort to find work, preferring instead to paint and "drift around New York, doing odd jobs," he recalls. "I used to believe artists didn't work. At first it was great fun for me, to paint and aimlessly wander around the city."

Fortunately for the art world, Stella failed to pass his Army physical and returned to the studio. After a period of painting canvases of colored boxes and stripes, he became dissatisfied with one and covered it with wide swaths of black house paint. Out of this evolved the now famous series of Black paintings that challenged the reigning tenets of the New York School. "Everyone was tired. The field was sort of open," Stella has said. "All you had to do was do it."

The artist immediately realized he had hit upon something special. "I was pleased with the paintings," he admits. "I knew I had done something good. Like everyone else, I thought my career would start in ten or fifteen years, but something really came together with them. I fel[illegible] to the heart of the matter. [illegible] where I had thought I would be [illegible] my work in a few years. The paintings functioned on the level of the outside world and on the level of creating an interior world for myself."



HANS NAMUTH

"I'm driven by anxiety, but not by doubt," says Stella, of his willingness to break away from past successes. ABOVE: At work on a relief called *Shards I*, he paints pieces of a foam-core maquette. BELOW LEFT: At New York's Petersburg Press, Stella executes some of his graphic works. Lining the walls are proofs from a new series inspired by El Lissitzky's illustrations for a Passover song, the *Had-Gadya*. BELOW RIGHT: Another area of Stella's trilevel studio.



HANS NAMUTH



HANS NAMUTH

The Black paintings, for all their brooding, mysterious stillness and allusions to myths and labyrinths, were usually categorized as "austere" and "reductionist." Stella, however, says that such parsimony was not at all what he had intended: "People thought my painting was narrow and focused, but it didn't seem that way to me. I thought it was inclusive. When I was making those paintings I loved Pollock and de Kooning."

Like all innovators, Stella is an avid and articulate student of tradition, and often calls upon his knowledge of art history to resolve problems within his own work. "I think about all kinds of art all the time when I see things," he states. "I think about art in terms of generalities and problems. If I think about all-over painting, I'm going to think of Pollock and bring him to bear on what I'm doing.

"I loved Arthur Dove when I was young, and I still think he was a wonderful painter. For me, American painting began with the early American abstractionists and culminated with Pollock and de Kooning. I would like to be a successor to Dove and Pollock. Not in the sense of trying to make myself as great as they were, but by following in that tradition. The sense of belonging to a tradition and having that feeling of continuity are very important to me.

"The art history books say painting begins with Jan van Eyck, because he introduced oil paint. I don't think that's the issue. Painting as we know it begins with Caravaggio, because with him, painters started inventing their own space. I look for organizational motifs in painting. Space is one. Suggestion of space seems to be one of the natural ways to begin thinking about painting. Caravaggio

continued on page 78


Grand Marnier
Liqueur
PARIS
PRODUCE of FRANCE
SELTZER
Beyond the best is the only place to be.
Grand Marnier.


They don't make
card players like
they used to...
...or card tables.
To find one as finely crafted as those that graced the floating casinos and exclusive gentlemen's clubs of yesteryear, you have to turn to the masters of antique reproduction at Manheim Galleries New Orleans.
Made of Mahogany, inlaid with Rosewood Banding and leather or mahogany center. Reversible chip trays (7) create solid top 64" diameter (seats 7); Height: 29¾".
Manheim Galleries New Orleans
Established 1919
409 Royal Street, New Orleans, LA 70130 (504) 568-1901

Down to the rare essentials ...la CAVE®



For the French, living well means appreciating fine wine. For the American wine lover, there is no better way to demonstrate that same understanding than with La Cave.

La Cave stores and ages your wine to perfection. It holds your bottles at the ideal temperature while wrapping them in a gentle blanket of slightly moist air. Activated charcoal filters keep the atmosphere pure and free from odors. Your wine could not be better protected.

La Cave is made in France and is available in 3 models: the 1-Temperature; the 3-Temperature, which in addition to storing and aging allows you to bring your wine to the perfect serving temperature; and the space saving Petite. Capacity is from 65 to 200 bottles.

For Complete Information and a Full-Color Brochure Call: 800-221-1042 (New York State Call Collect 212-371-2595 or send the coupon on the right.)

Clearly, La Cave can greatly enhance your enjoyment of wine, and thoroughly protect your treasured wine collection. Yet even the most expensive model costs no more than a few bottles of Lafite '61.

laCAVE®
by la maison edery, inc.

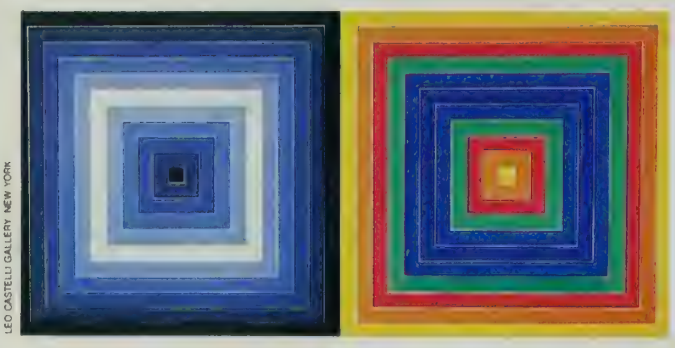
La Maison Edery, Inc. AD983
477 Madison Avenue, New York, N.Y. 10022
☐ Yes, please send me complete information

NAME TELEPHONE

STREET

CITY STATE ZIP

A Conversation with Frank Stella
continued from page 74



LEO CASTELLI GALLERY NEW YORK



LEO CASTELLI GALLERY NEW YORK



HANS NAMUTH

In Stella's estimation, his work is more about "progress and modification" than radical shifts. TOP LEFT AND ABOVE LEFT: Two paintings from 1967, *WFUV (Double)* and *Hagmatana III*, explore geometric progressions and color patterning. ABOVE RIGHT: Elements of earlier works burst forth volcanically in Stella's recent painted reliefs. Here, *Shards IV* is accompanied, he jokes, by "found sculpture number five"—a figure formed by the stool and circle.

was at the heart of painting, where it all seems to count."

After his initial popular impact—as opposed to financial success, the artist notes—Stella, in series after series, went on to stretch and break existing boundaries of contemporary art. In the sixties, the rectilinear patterns of the Black pictures gave way to shaped, colored canvases. These were followed by multicolor concentric squares and irregular polygons. Stella finished out the decade with the astonishing *Protractor* series, composed of curved shapes derived from the simple measuring tool, and executed in fluorescent bursts of color.

Stella was accorded a retrospective at the Museum of Modern Art in 1970. In his superb catalogue for the exhibition, William [illegible] pointed out that Islamic art, Orphic Cubism, and Matisse were important sources for the artist's increasingly radical compositions, and Stella himself predicted that his work would continue to move toward the French master.

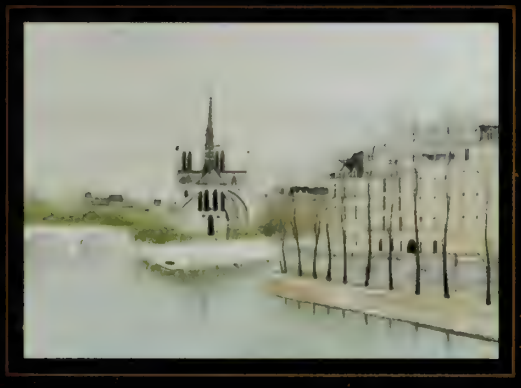
Evaluating his remark today, Stella says, "I thought that for a while, but now I think the work is closer to Picasso. If I could have a combination of the two, I'd be happy. I'd like to have the lateral quickness of Matisse and the depth of Picasso."

Despite Stella's sixties absorption with curves, color, and suggestions of three-dimensional space—signaling a serious stylistic reappraisal—few observers were prepared for his next stage: metal reliefs with serpentine lines, richly textured surfaces, and hints of illusion and metaphor. These developments first surfaced in his *Indian* series of 1975 and were refined in the *Exotic Bird*, *Indian Bird*, and ongoing *Circuits* series. All seemingly repudiate Stella's former preferences and his self-imposed prohibitions against illusionism. Was the artist afraid to break away from a system that had served him well? "I've never been driven by doubt," he explains. "I'm driven by anxiety, but not by doubt. Anxiety on how to do something and how to do it well, but never doubt whether to do it in the first place. The answer is always yes."

Frank Stella's new vocabulary seems to have furnished him with the means for a greater evocative power. As never before, his sinuous, electrically charged constructions propel the viewer into new realms of energy and emotion. The public, Stella hopes, will continue to find a similar uproar of life when they gaze upon his paintings. "I'd like people to see something that they liked and thought was the art of their time," he says. "I'd like them to think, 'This is what it's like, being alive in 1983.' "□

—*Avis Berman*







P Buckley Moss™

Upper: LORDS OF THE VALLEY	Watercolor	40 x 60 ins.
Middle: NOTRE DAME, PARIS	Watercolor	16 x 22 ins.
Lower: THE COLT	Watercolor	24 x 18 ins.

The Moss Portfolio, Dept. C, 1055 Thomas Jefferson St., N.W. 20007 (202) 338-5598
New 1983 catalog of prints—40 pages full color—$8.

BRUNSCHWIG & FILS, INC.

MUSÉE DES ARTS DÉCORATIFS COLLECTION



MIGNONNE wallpaper.

MUSÉE DES ARTS DÉCORATIFS PARIS

for those who won't abide the ordinary



WARDROBE BY MARC D'ALCY

New York: 200 Lexington Ave., New York Design Center
High Point, N.C. PO Box 2005
Chicago: 1720 Merchandise Mart
Miami: D&D Center, 3841 N.E. 2nd Ave.
Also Available in Principal Cities Nationwide

DIRECTIONAL



China on China

The essence of ancient Chinese art captured on china – in the grace of its figures, the fragility of their colors, the enameled border, so like a jeweled diadem. A bowl to be treasured, to be prized for generations to come. Shown here with Sevres green border. Also available with Sevres blue. SHERLE WAGNER

60 East 57 Street, New York, N.Y. PL 8-3300

For illustrated catalogue send $5 to Dept. AD

Mastercraft of Grand Rapids



This contemporary wall system from our Mastercraft of Grand Rapids division is uncommonly sophisticated in design, wood and finish.

Veneers from the rare South Pacific tree, Ebano, are bordered in mellowed brass that flows into the softly contoured door pulls. The finish is highly rubbed and shows great depth and clarity. Our Mastercraft wall system includes cabinets with glass doors and mirrored back, door/drawer combinations, and interiors fitted for television or bar service.

Baker Knapp & Tubbs

A North American Philips Company

Distinguished manufacturer and distributor of fine furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy, Washington, D.C. and London.



BEAUTY

Discover the Congoleum® difference in no-wax vinyl flooring. A special sense of style. Marvelously rich colors and textures. Luxuriously easy care. Discover the complete collection at your Congoleum Studio Showcase of Floors™ retailer. You'll find him in the Yellow Pages under "Floor Materials" or call toll-free 1-800-447-2882.

Shown here: Pavillion,® Citadel,® style 52018.

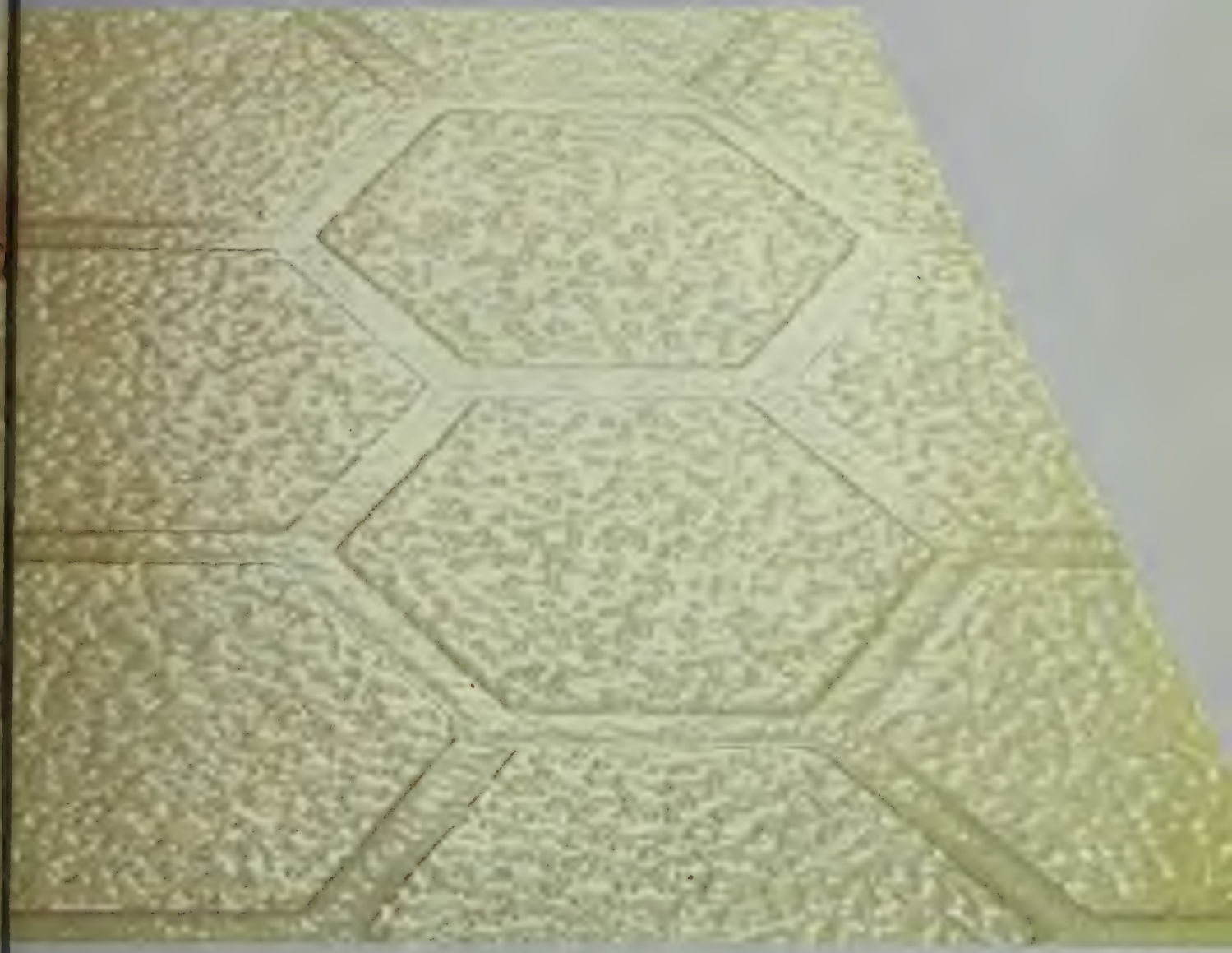
QUALITY

Discover the meticulous care and attention that goes into Congoleum. Every yard of every floor is carefully checked by our quality control experts. Congoleum quality means the best.

LIMITED WARRANTY TO CONSUMERS
Good Housekeeping PROMISES
REPLACEMENT OR REFUND IF DEFECTIVE

Congoleum

DISCOVER FLOORS OF TIMELESS BEAUTY.



EXCLUSIVE LIMITED WARRANTIES

Congoleum warrants that for 5 years its resilient flooring, sold as regulars for its recommended uses, will be free from manufacturing defects. And that Congoleum with Chromabond® will not change in color or design because of wear, mildew or alkali. For complete details, see your Studio Showcase of Floors™ retailer.

DURABILITY

Discover the durability of high-performance Chromabond, the unique process that makes Congoleum about the most stain-resistant, durable, no-wax vinyl floor you can buy.

Congoleum™

FLOORS OF TIMELESS BEAUTY.

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Venetian Cabinet

Eighteenth-century Venetian furniture, fitting the sumptuous interiors of that great city, retained its Baroque spirit well into the second half of the century. In this example—a glazed cabinet—Italian Baroque vitality and design are readily apparent. Here the overall form is animated, swelling from within, undulating and molding the upper crest into boldly carved motifs. Yet, even in this deeply entrenched style, some modifications can be recognized. Less of the painted sculptural verve is seen; instead, surfaces are ordered within classical architectonic elements, imparting a graceful note of formality to the cabinet. The transitional characteristics of this beautifully veneered example are sometimes shared, and identified, with late Bavarian Rococo furniture—the spirit of which also resisted the Neo-Classical impulse into the latter part of the century.



See page 103.

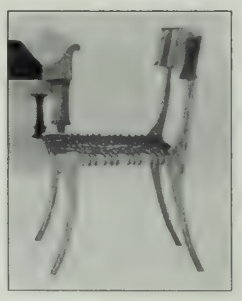


BILLY CUNNINGHAM

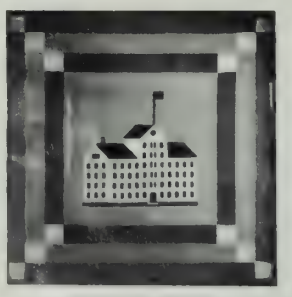
See page 127.

Robsjohn-Gibbings

Modern classicist T. H. Robsjohn-Gibbings (1905–1976) opened a New York design studio on Madison Avenue in 1936, complete with Greek-style mosaic floors and displaying his pure and elegant versions of fifth century B.C. Greek furniture. Seen here is one of those carefully proportioned designs, his klismos, of walnut with leather thongs, which became known worldwide through Saridis's productions from Athens. Opulent understatement is characteristic of Robsjohn-Gibbings, who was trained as an architect and worked with decorator Charles Duveen before beginning his own distinguished career. He wrote three books on his philosophy of art and design, and the residences he designed for Aristotle Onassis and Nicholas Goulandris, among others, express his distinctive personal style, defying comparison and description, save the word *classic*.



See page 108.



See page 127.

Decorative Storage

Hatboxes and bandboxes, surprisingly, document several special and personal aspects of the history of the American people. From the seventeenth century, both men and women in the new colonies used these simple oval or round boxes to store their neck-ruffs and hats. Their use increased throughout the next century to include the storage of bands, as well as trinkets. The practical and decorative objects reached their peak of popularity during the first half of the nineteenth century, when they became a vital part of the travel luggage for a very mobile population. Made from thin wooden slats or heavy pasteboard curved into shape, when not painted they were often covered with printed wallpaper. Consequently, not only have these useful boxes provided us with a record of personal storage, but they have inadvertently preserved some of the earliest examples of wallpapers used in this country.

Quilting Tradition

Quilt-making became an American tradition not long after early settlers brought the skill to the New World from England and Holland. The quilting process is twofold: design and construction of the face; and stitching the three layers together—face, batting, and back. It is not unusual to come upon unquilted faces, such as this one from Fall River, Massachusetts, in which the long-term accomplishment of the quilting process has been abandoned by one whose talent lay in the design of the face pattern alone. This work, which seems to celebrate a special event connected with a school or factory, is an outstanding example of the art. The thirty-six-star flag, displayed from the central image of the large building, indicates that the quilt probably was begun between 1864 and 1867.

continued on page 92

William Gladstone and William Pahlmann picked the same bouquet.

For a century, tasteful people have picked Lee/Jofa decorative fabrics. You can pick from an incredible collection at the D & D Building, 979 Third Avenue, New York and in other major cities. 212-889-3900.



Lee/Jofa

ATLANTA, BOSTON, CHICAGO, DALLAS, DEN[illegible], HOUSTON,
LOS ANGELES, MIAMI, NEW YORK, PHILADELPHIA
SAN FRANCISCO, WASHINGTON, LONDON

For the serious collector

The DANIEL B. GROSSMAN Gallery



Cesare Auguste Detti (Italian, 1847-1914), *Market Day*. Signed: C. Detti 82.
Oil on canvas, 32 x 41 inches (81.0 x 104.0 cm).

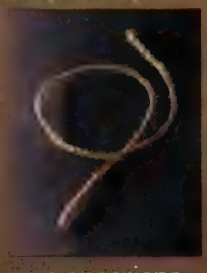
1100 Madison Avenue, New York, New York 10028 • (212) 861-9285



It's not surprising that the Japanese have figured out a way to make better carpet.

They certainly spend enough time staring at it.

And while American businessmen roll up their sleeves before they tackle a problem, the Japanese take off their shoes. Which gives them intimate, first hand (or foot) knowledge of the situation.



Perhaps this explains how they've managed to marry the luxury of wool with the look of fine Saxony. A first marriage, that'll live happily ever after at home or the office.

Or how they've worked a tightly twisted heatset 2 ply yarn (see yarn) into a fabric with 145 tufts per sq. in., almost 3 lbs. per sq. yd. A carpet that astounded even experienced observers.

But it didn't astound the Einsteins and Moomjys, who asked them to do this in the first place. Others have challenged them to make it cheaper, we challenged them to make it better.

And it's not just finished better, it starts out better. With the world's finest sheep (from New Zealand) and the world's finest wool spinners (from Japan).

Then it's scoured to get it whiter than white. So that when it's dyed, it's slate bluer than slate *blue*, mica-er than mica, peach dustier than peach dust, sea foamier than sea foam, etc. Living not dyed looking colors, so clear you'd need a Japanese TV set to truly appreciate them.



But if you'd like to see a swatch of this carpet in person, not on TV, contact Einstein Moomjy. We deliver. Anywhere in the United States.

We think you'll agree that the Japanese deserve to take a bow.

Einstein Moomjy. The Carpet Department Store®

IN NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900 STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 9 PM. IN NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-4300 · N. PLAINFIELD, 934 ROUTE 22 (201) 755-6800 · WHIPPANY, 265 ROUTE 10 (201) 887-3600
LAWRENCEVILLE, 2561 BRUNSWICK PIKE (609) 896-1010 · ALL 5 STORES OPEN DAILY 10 AM TO 6 PM, SAT. 10 AM TO 5 PM · WE ACCEPT VISA, MASTER CARD AND AMERICAN EXPRESS

continued from page 88

Contour Rocker

The rocking chair, said to have been the invention of Benjamin Franklin, was the indispensable furnishing in every American home by the nineteenth century. This New England rocker shows seventeenth-century design characteristics the northern colonies inherited from English prototypes—turned uprights ending with finials above the cresting, and terminating in residual buns at the handrests. In accordance with the new technological breakthroughs of the early nineteenth century, the chair has curved stiles contoured to fit the body, from cresting through seat, in the tradition of Samuel Gragg's "elastic chair" of 1808. While this rocker shows similar construction, it also displays typical early-nineteenth-century stenciling in gold on black, popular on the Boston rockers made famous by the designs of industrial genius Lambert Hitchcock. These elements combine to produce this unmistakably American form of comfort—the contour rocker.



BILLY CUNNINGHAM

See page 133.



See page 165.

Colorful Abstraction

"Unified by his exploration of space and light and . . . graced by a joyous radiance of color." In these words, art historian Peter Selz describes the paintings of Sam Francis. The luminous abstractions of Francis are wholly his own, yet his style evolved under the influence of American artists Gorky, Rothko and Still, and the colorist tradition of Monet, Bonnard and Matisse, which he discovered in Paris. In the late 1950s, Francis's paintings, with their dense areas of high-key color, were transformed, as areas of pure white canvas began to assume importance. *Muted No. 2*, 1958, seen here, exemplifies this change in direction. At the same time, the artist began a lifelong love affair with Japan. The calligraphic spontaneity of his work, as well as his concern for the unification of canvas and colors, visible here, represent his sympathy with Oriental thought.



KEVIN RYAN

See page 164.



See pages 186 and 187.

Welded Steel Sculpture

Alexander Liberman is known as a man of many talents—a widely recognized art director, a noted painter, a photographer, and more recently, the creator of monumental welded steel sculpture. Born in Russia and raised in England and France, Liberman moved to New York in 1941, where today he continues to pursue both commercial and private careers in the arts. While in France in 1959, he was introduced to the welding technique. Thus began his interest in welding and a period that saw him creating abstract works on a greater scale. Liberman now receives frequent commissions for large-scale public works. His sculptural reductions to primary elements make him one of the precursors of Minimalist art. Seen here in *Omega*, 1972, are the spare geometric forms, references to Cubist and Constructivist composition, and restrained formality, that characterize his recent sculpture.

Larsson Illustrations

In Stockholm, the great murals of Carl Larsson (1853–1919) decorate many major buildings, and a room in the National Museum is dedicated to his oil paintings and watercolors. Nonetheless, Larsson is known to the world as an illustrator. His depictions for the works of Hans Christian Andersen, and his own family albums, have gained him great popularity. *Flowers on the Windowsill*, circa 1895, shown here, is typical of his interior family scenes that made the Larsson children known throughout Europe and America. In this meticulous watercolor, the innocent activity of a child in the cheerful, well-ordered sitting room of the Larsson home is carefully observed. Larsson, trained as a history painter, was influenced by the florid outlines and clear local colors of Art Nouveau decorative art. Here, the gentle figure and the warm colors effectively temper the academic discipline behind his precise and careful composition.□

When it's more than just a house.



Your insurance company should look at your home the way you do.

At the Chubb Group of Insurance Companies, we know that a home can be valued for its character as well as its characteristics. The carefully crafted details and carefully selected appointments of a home get special attention when we are called upon to insure them.

Inside a front door, an original brass lock speaks to us of a time when dirt highways brought renegades as well as friends. A portrait hung above a mantle gives us a view of a history that is both personal and cultural, and a rare marble fireplace sets itself apart from the myriads of fireplaces we have looked upon.

At Chubb our people go beyond the obvious signs of a home's worth when they insure it. They see the heritage embodied in a gracefully carved stairway or the singularity of a stained glass window. They understand the value of a particularly fine oriental rug or an antique table, and appreciate the vision that goes into turning modern architectural thought into a private statement.





That's why, when your agent or broker insures you with Chubb, you get insurance that is designed to reflect your view of your home. Our replacement cost coverages, our ability to agree on the value of things with the people who value them most and our personal involvement with the places and things we insure; for over a century these are what have set Chubb apart in personal insurance.





When it's more than just a house, it demands more than just insurance. This is how we think at Chubb.

CHUBB

Group of Insurance Companies
Warren, New Jersey 07060

Chubb is proud to play a part in bringing you *Vietnam: A Television History*. Watch for it on your local PBS station.


Family portrait, circa 1992, 2016, 2045, 2078, 210
This Pande Cameron Chindia® will be handed down from one generation to the next. A luscious carpet made only with the finest woolen yarns. This heirloom-to-be, like all our carpets, is entirely handmade by India's master weavers. To enjoy enduring quality and please your family for generations to come, invest in a genuine Chindia.®
For our colorful portfolio, An Heirloom Begins, send $5 (U.S. funds) to Pande, Cameron & Co., Dept. S23, 200 Lexington Ave., New York, NY 10016.
An heirloom begins with Pande Cameron.
GENUINE CHINDIA

clarence house

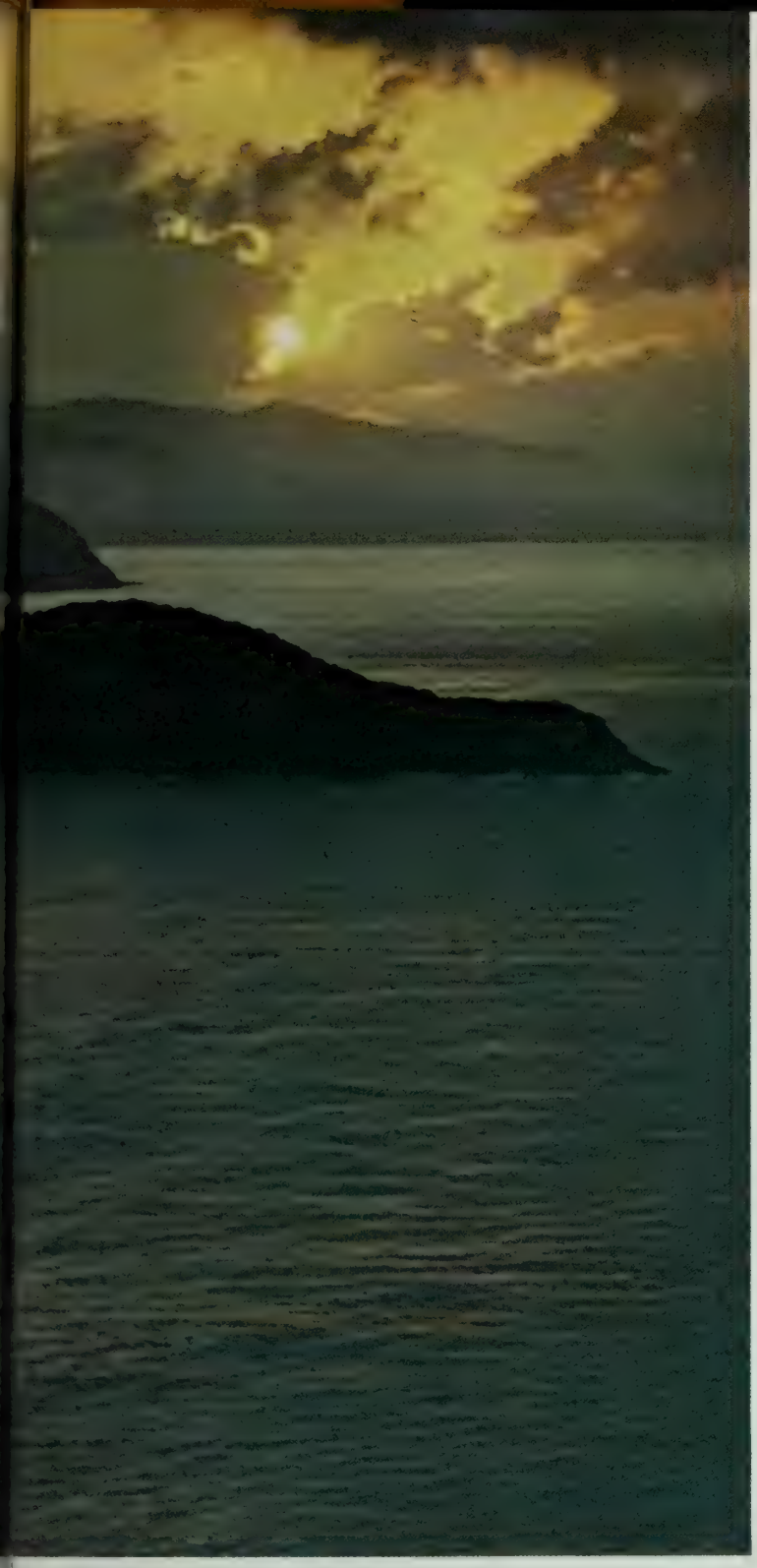
40 EAST 57 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



ROUTE DU MANDARIN



A Seven-Day Ref
People Who Have F



The Caribbean sunset spreads across the darkening water like a thousand bougainvillea blossoms floating on the tide.

And suddenly the nine-to-five world you left behind you seems very far behind you indeed.

Ahead of you, for seven days or even longer, is another world. The world of Royal Caribbean.

A world of tropical drinks by the pool. Incredible food and vintage wines. Saunas, massages and fresh, clean towels. Baskets of fruit at night in your stateroom.

A world of sugar-white beaches, sapphire seas, and some of the most colorful people on earth.

You'll find waterfalls to climb. Coral reefs to explore. Rain forests where the orchids grow wild and the ferns are thirty feet high.

It can all leave you feeling like a child again. Wide-eyed. Wondering. Gloriously, unselfconsciously free.

Just ask your travel agent about a Royal Caribbean cruise.

It can create a lot of beautiful new memories for you.

And bring back a lot of old ones.

ROYAL CARIBBEAN

Ships of Norwegian Registry

sher Course For gotten How To Live.





Evocations

Celebration of the Past in a Roman Palazzo

INTERIOR DESIGN BY LORENZO MONGIARDINO
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



By treating the frescoes as backdrop, the designer heightens their air of intrigue.



With insight, skill and imagination, Lorenzo Mongiardino has imbued a 17th-century palazzo with a decidedly Roman aesthetic. PRECEDING PAGES AND LEFT: Antique medallions, draperies and papier-mâché-and-wood pedestals partially mask the late-17th-century illusionistic frescoes in the Central Salon. Sparsely furnished with Venetian and Roman chairs, the vast space suggests an interior *piazza*. Floors are 18th-century terra-cotta tile. Marble and giltwood center tables display symbols of Roman antiquity. ABOVE: A marble Roman galley from the 1st century A.D. graces a large Neo-Classical console in the Central Salon.





A splendid collection of landscapes by Pannini, Van Wittel and Van Lint, and a series of portrait medallions of the Medici family gave the designer the inspiration for the décor of the Library, including the ceiling decoration. A frieze, combining the antique medallions with plaques fashioned by the Mongiardino artisans, lowers the height of the walls for a more intimate atmosphere. A rich background for the paintings and the 18th-century Venetian bookcase has been created with strips of hand-printed velvet and silk. Modern sofas blend seamlessly with the antique Genoese armchairs.



LONG ESTABLISHED as one of Europe's great interior designers, Lorenzo Mongiardino magically transforms "ordinary" interiors into rich, complex pastiches redolent of history and mood. Recently, an aristocratic seventeenth-century palazzo in Rome fell into his accomplished hands. The result is a testament to the designer's uncanny vision of a house as a living presence and his sensitivity in evoking that life in each room.

At the outset, the Roman house already possessed some outstanding features, including a fine series of late-seventeenth-century frescoes in the central salon, and the owner's collection of landscape paintings from the same era. Therefore, it is a little surprising to discover that a house with such a clear period imprint has not been treated in a strictly historical manner. This, however, is typical of the Mongiardino approach: "I wanted to create a unified style for the entire house, not just a few rooms," the designer explains. "Above all, I did not want it to be a copy of a house at a particular moment in history. Instead, my aim was to preserve the impression that generations of the same family had lived there, adding furniture and objects, taking some away, changing the style a little as time went by. I implied that the house had had a life of its own over the centuries, with the specific décor suggested by each room. That is why the house has no particular period. It is simply Roman."

The Roman expression of taste is most apparent in the central salon, even though the designer's treatment of the room seems strikingly unorthodox. By far the largest room in the house, it has been virtually cleared of furniture. Even the carpet has been removed, to expose the magnificent eighteenth-century terra-cotta tiles.

"Historically, this room was considered the 'lungs' of the house," says Lorenzo Mongiardino. "It served as ballroom, banquet hall and assembly room. When not in use for some grand occasion or festivity, it provided a spacious passage from one group of rooms to another. Like the peristyled court of an ancient Roman house, it was a breath of fresh air."

Although the most spectacular feature of the room is the series of illusionistic frescoes covering all four walls, the designer seemingly has chosen to ignore them. Pedestals, medallions and sumptuous draperies have been placed against the paintings, covering a considerable amount of detail. By treating the frescoes as backdrop, however, the designer heightens their air of intrigue, and at the same time prevents the room from becoming a mere gallery dedicated to their display.

Says Mr. Mongiardino, "People who wish to restore historic houses as homes to live in need to guard against creating a desert in order to show off an original piece. However good a fresco may be, it was always intended as decoration. So there is no point in roping it off or keeping bare the patches where it may have been damaged. The piece must be led back to the life going on in the house."

Grouped around the central salon, the smaller rooms were considered blank canvases awaiting the touch of life. "I hold the theory that very large rooms should be empty," says the designer. "The smaller rooms—the sitting rooms and studies—should be filled. Each should be compact, like a jewel in a finely wrought setting."

Multifaceted jewels they undoubtedly are. The library and dining room, with their painted ceilings, medallions and friezes, were entirely conceived and executed by Lorenzo Mongiardino and his small school of artist-craftsmen. "We are like Medieval artisans," he says. "These extremely talented men work as an anonymous school, creating imitation marbles, trompe l'oeil friezes and 'antique' frescoes. For one frieze, we painted a copy of the damask we were using. It was so convincing that we were chastised for applying fabric to the wall. In devising these rooms, sometimes one piece or idea would become the inspiration

continued on page 196

"In devising these rooms, sometimes one piece would become the inspiration for the entire décor."



OPPOSITE: Just below his sumptuous decoration for the Dining Room's coved ceiling, Mr. Mongiardino has set a wide cornice of silk damask, velvet and braid. On the walls, vertical bands of velvet alternate with the damask, which also drapes the table. The parquet floor has been painted in a *faux-marbre* pattern. Giltwood mirror frames, a Venetian chandelier and Roman chairs, all 18th century, are glittering embellishments. ABOVE: The Succhi d'Erba Room takes its name from the technique used for the unusual late-17th-century painted canvas wallhangings. With characteristic thoroughness, the designer commissioned fabric produced by the same painted-canvas technique for the modern furnishings.



The Attic Spirit

Fashion Designer's Paean to Greece in Los Angeles

PHOTOGRAPHY BY MARY E. NICHOLS



"I've always wanted a house with all Greek furniture. I wanted everything completely Greek, or Greek in style," says fashion designer Gustave Tassell. Paring his Los Angeles studio-residence to Spartan simplicity, he has surrounded himself only with objects he especially loves. OPPOSITE AND ABOVE: In the multipurpose Atelier, Mr. Tassell has hewn to the classical spirit. His choice of art objects includes a late Roman head, a small Cycladic figure and Mesopotamian vessels. The chaise longue, stools and chair are Greek-inspired designs by Robsjohn-Gibbings.

THAT OTHERS might find fashion designer Gustave Tassell's sparsely appointed Los Angeles home and studio unconventional, even uncomfortable, concerns him little. Ingeniously integrated, the home is an assemblage of all the things in life that really matter to him. "I feel we only need what we use," he says. "There is too much furniture in most rooms today. I prefer to have around me only the things that I enjoy the most. Some people may think my home is strange, even pretentious, because it is so spare. I feel good inside when I walk into this space. It belongs to me. There's no more here than I can use."

Within Gustave Tassell's private and very personal domain there is no mistaking the Greek influence. Bare as a Doric temple, but brushed entirely in white, his home could easily be imagined clinging to a hillside on Mykonos. Some dozen pieces of furniture decorate the entire dwelling. Eight are Robsjohn-Gibbings creations, inspired by the styles of classical Greece and designed by the late American master during the 1930s.

Gustave Tassell began collecting





OPPOSITE: Mr. Tassell acquired his first Robsjohn-Gibbings pieces fifteen years ago. "They just melted into my soul. I knew they were right for me, so I bought them," he says. In the Atelier, a trio of these pieces—two klismoses with woven leather seats, and a round marble-topped bronze table—accompany a Greco-Roman-style daybed. Resting on the round table is a Greek mirror, also of bronze; the bowls on the rectangular table are Cycladic. ABOVE: One of the structural changes Mr. Tassell made in designing the residence was the addition, in the Atelier, of two freestanding columns. The large window is the sole, but ample, source of natural light in the room. Plans are afoot to add a walled patio beyond it.

Robsjohn-Gibbings furniture fifteen years ago, when he purchased the first three pieces from a friend in Los Angeles. "They just melted into my soul," he says. "I knew they were right for me, so I bought them."

Other major pieces, including a walnut daybed inspired by Greco-Roman designs, and a black marble table, were custom-made to Mr. Tassell's specifications. Mesopotamian vessels and a late Roman head complement a fine collection of Cycladic bowls, among the few interruptions in this peaceful sea of white.

"I've always wanted a house with all Greek furniture," says the designer. "I wanted everything completely Greek, or Greek in style. That was my concept, and the design of this interior worked because I had this idea firmly in mind from the very beginning of the project."

The compact studio-residence was reconstructed from two one-bedroom apartments atop a thirty-year-old commercial building owned by the designer. All floors, ceilings and outer walls of the original structure were retained. The long rectangular main room was created by removing the wall between the two apartments. According to Mr. Tassell, the entire structure of the room was inspired by the work of architect Luis Barragán.

The only other major change was the addition of a symmetrical pair of columns near a large window. This window is the only natural light source in the room, but it is quite ample, bouncing sunlight dramatically off the stark white walls, which are purposely free of decoration.

"I have things I could put up," claims Mr. Tassell, "Pissarro and



ABOVE: Enlivened with African sculpture, the Bedroom marks a departure from the prevailing Greek-inspired aesthetic while retaining the basic simplicity and flexibility of the design concept. Here and throughout the residence, walls—deliberately free of decoration—are enjoyed for their own pristine, light-reflective quality. OPPOSITE: A view from the Atelier reveals the dressing room beyond, where the only embellishments are a contemporary sculpture and a small multilegged African stool.

Degas drawings, for example. But I enjoy looking at these walls. I know it tends to make people uncomfortable. They're always saying, 'You don't have anything on the walls!', to which I habitually reply, 'What's wrong with a beautiful wall?' "

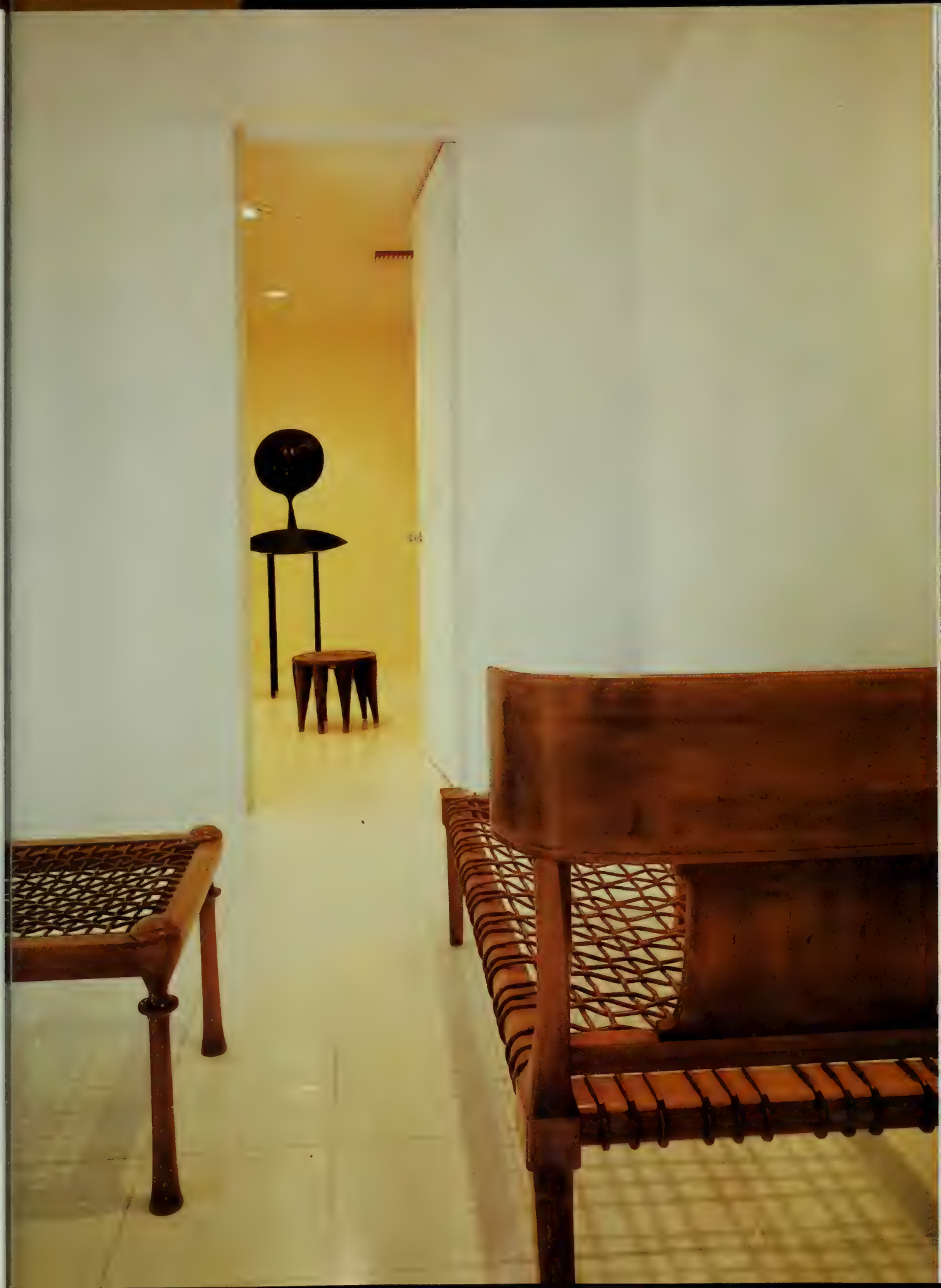
What first-time visitors might find a bit confusing is the designer's approach to blending business with residential living. He frequently refers to the main room as his atelier, but in fact his cutting table occupies a room that used to be a kitchen in one of the original apartments. It is in this space that the former head of Norell, now one of California's most sought-after creators of women's fashions, develops sketches and cuts patterns. The main room actually serves as an office and boutique, as well as a sitting room and sometimes a bedroom. "This is my little world," he says. "I sell here. I socialize here. Occasionally I even sleep here."

Space originally designated as a bedroom has been pressed into service as an auxiliary showroom, with racks displaying his latest collection. A small, sparsely equipped kitchen indicates that the fashion designer rarely prepares dinner at home. Still in the planning stages is a Barragán-style patio, to be enclosed on three sides by a high wall.

While the residence fulfills Mr. Tassell's concepts and objectives, it was not an easy undertaking. Putting himself in the role of architect, contractor and interior designer for the first time, he encountered problems. "To be honest, I really didn't know what I was doing," he says. "I made many sketches, of course, but at first my subcontractors just didn't understand me, nor I them. We had trouble communicating about time and cost, and about structural matters—what could and couldn't be removed; the selection of materials—all of the things a true architect understands."

Gustave Tassell admits that it was not always a happy project. It took nearly a year to complete and required almost full-time supervision. "Then one day I looked around," he recalls, "and it was all there. Despite all my misgivings, I had what I wanted. It actually worked."□

—Dave G. Houser



The Ritz-Carlton Hotel

A Blend of Intimacy and Graciousness in New York City

INTERIOR DESIGN BY MRS. HENRY PARISH II AND HAROLD R. SIMMONS, OF PARISH-HADLEY ASSOCIATES
PHOTOGRAPHY BY PETER VITALE



OPPOSITE: From the inception of the Ritz-Carlton Hotel, in Manhattan, owner John Bennett Coleman wanted it to possess all the intimacy and repose of a private residence. ABOVE: The designers, Mrs. Henry Parish II and her associate Harold Simmons, achieved a comfortable sense of balance in the Lobby, which features a sofa covered in Clarence House fabric, armchairs from Henredon, and a Georgian-style wing chair from Kentshire Galleries. Lamps from Marvin Alexander; Oriental rugs from Stark.

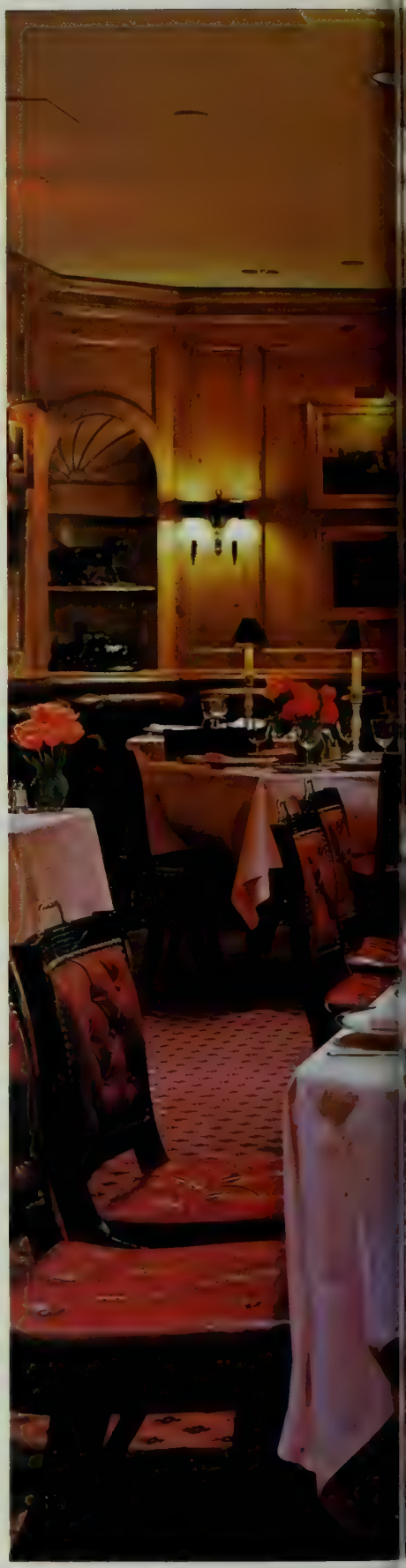
ONE OF THE more subtle qualities of successful interior design is also one of the most elusive: the creation, or sometimes the re-creation, of a highly specific mood or tone. This is especially true when the design is in some sense a recollection of the past. Parish-Hadley Associates have a long-established reputation for achieving just such an effect. Their "past" is roughly consonant with what was always a semifictional golden age of English country living, although it is liberally interpreted to suit a brisker, more colorful, American way of life.

When John Bennett Coleman purchased a rather bland 1920s hotel building on Central Park South, in Manhattan, he had a single goal in mind: the creation of something unique in Manhattan, possibly in North America—an intimate and civilized hotel with the delectable sense of repose and familiarity found in the best smaller British hotels. And he wanted these qualities to be juxtaposed with the elegance and ease of American urban life. Having acquired the Ritz-Carlton name, he had no doubt that Mrs. Henry Parish II


THE RITZ-CARLTON
THE RITZ-CARLTON
THE JOCKEY CLUB
THE RITZ-CARLTON

An intimate hotel with the delectable sense of repose and familiarity found in the best smaller British hotels.





ABOVE: Antique English-pine paneling and walls covered in Brunschwig & Fils fabric define the tone of the Lobby, where Henredon side chairs flank a mahogany table from Kentshire Galleries. RIGHT: "I think we sat on every banquette in New York before we found what we wanted for the Jockey Club," says Mrs. Parish. Interior architectural detailing for the elegant restaurant, and the lobby, are by James Garretson of the Ehrenkrantz Group. The paintings are English, dating from the 18th and 19th centuries. China dinnerware from Spode.

was the very person who would be able to realize his ideal.

Mrs. Parish takes up the story in her characteristically mild way: "I was sitting on my porch in Maine, and the phone rang. It was Mr. Coleman. He had evidently already made up his mind that we were to do his hotel. I, being rather more cautious, suggested that we meet to talk things over. This led to our working on his own apartment. It went well enough to make it inevitable that the hotel would be the next project."

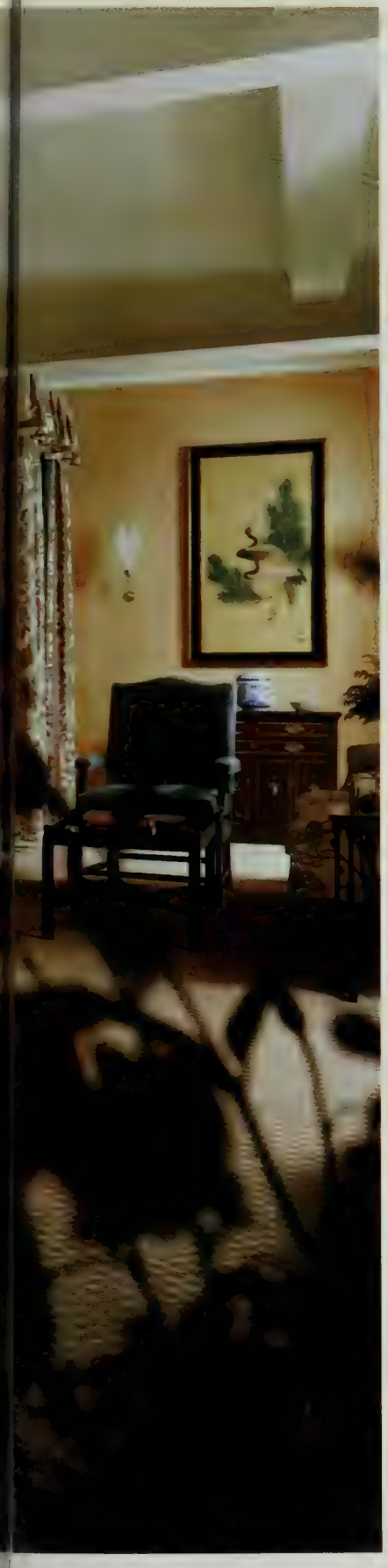
Harold Simmons, vice-president of Parish-Hadley, managed the project from beginning to end. "It's important to bear in mind that, really, at the start, the hotel had nothing to recommend it," he says. "It was a cramped and difficult site. The only positive feature was a fine view of the park."

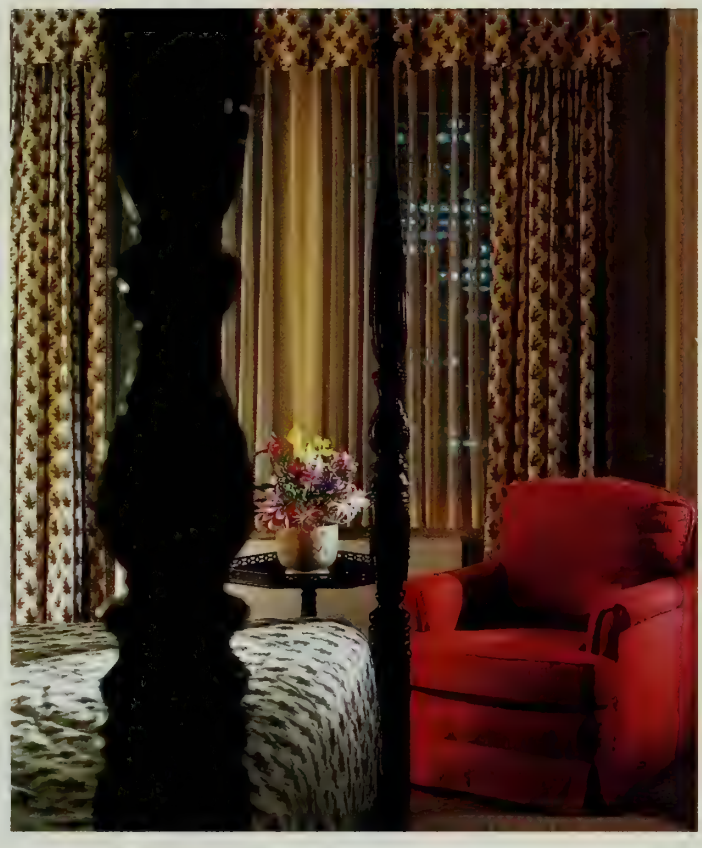
Almost immediately, a critical decision was made. Since this was to be a hotel that exuded a residential aura, the first rule of hotel design—that the furniture should be robust and capable of withstanding all manner of abuse—was totally irrelevant.

A second, perhaps slightly more controversial decision was to use reproductions, rather than antiques,











TOP: Thoughtful details, like fresh flowers, brighten a Guest Room. The wallpaper is from Hinson & Company. ABOVE: Another Guest Room illustrates Mrs. Parish's sentiment: "We felt, when the project was finished, that this might be someone's home, and this made us very happy." Equestrian scenes reinforce the dominant flavor—as comfortable and dependable as that of an English country house. LEFT: In the spacious Presidential Suite, practical amenities are gracefully combined with fine furnishings. Sofa and armchair upholstery and wallcovering are from Brunschwig & Fils; sconces and accessories, from Colonial Williamsburg.



ABOVE AND OPPOSITE: Dinners *à deux* assume special intimacy in the Presidential Suite, overlooking the night-bejeweled New York City skyline. Oriental images—a feline study and prints of Chinese ships and harbor—lend a unifying leitmotiv. The strié wallpaper injects subtle texture, its hue echoed by the quiet-patterned carpeting. Concealed in the chinoiserie cabinet is a television set, and resting on it are candlesticks from Colonial Williamsburg. China dinnerware by Spode.

wherever possible, in order to avoid prohibitive costs. However, a superlatively high level of quality has been achieved here with reproductions, and in one case—the decoration of the hotel's Jockey Club—slightly different criteria were used.

It is in the suites that the Parish-Hadley gift for infusing tradition with freshness and point is most apparent. They are, in effect, self-contained little worlds, and each is a reinterpretation of the special domestic vernacular of the firm. Thus, there are such Parish-Hadley hallmarks as sparkling chintzes, books and all the myriad details that suggest an atmosphere of home. And as though to amplify and make these arrangements even more evocative, there are the sharply delineated views of the park.

For the Jockey Club, an elegant new restaurant with its own entrance, Mr. Coleman felt a separate identity was called for. As a room in which to dine, it was important that it be neither intimidating, nor too informal. With the later assistance of James Garretson, of the Ehrenkrantz Group, the architects for the interior of the Jockey Club, Parish-Hadley evolved a scheme to carry out Mr. Coleman's ideas. It combines a quietly authoritative atmosphere with a pleasing individual quality. "The objective was to make everything look as if it has always been there—to create a public place that feels private and permanent, like someone's home that's been there for a very long time," says Mr. Garretson.

In the end, what matters most to any good interior designer is the client's reaction to the results. On this point John Coleman is unequivocal: His ideal has been accomplished. The hotel is at once a perfect re-creation of a mood, delightfully residential and in every way functional. □

—*Peter Carlsen*





Art: China Trade Imagery

An Enchanting Fusion of East and West

FOR YOUNG SEAMEN hailing from the chaste clapboard port towns of New England during the first century of American independence, the journey up the Pearl River to Canton represented all the wonder of the East. Bordered by tiled pavilions and groves of bamboo, and crowded with junks, sampans and flower boats, the river offered a spectacle impossible even to imagine in Salem, New Bedford or Providence. During the months at anchor, as cargoes of silk, tea and porcelain were being stowed aboard ship, crewmen would invariably seek







to purchase gifts that could convey a sense of the panorama before them to loved ones at home. Nothing achieved this purpose better than magnificent landscapes, genre scenes and portraits painted in the Western style by Chinese artists.

Both decorative and documentary, these works of art are now referred to as China Trade paintings. Innumerable scenes, showing river craft, traditional worship ceremonies, silk culture, or the imposing trading establishments of Western merchants, were created by Chinese artists who remain largely anonymous. Many left their works unsigned, while others employed studio names—short, easily pronounced syllables followed by the honorific *Qua*—in response to the language difficulties experienced by foreigners.

The artists of the China Trade first began to adopt Western methods of shading and perspective in their oils and watercolors during the eighteenth century. Inspired by imported prints and contact with European artists, and influenced by a foreign clientele unable to appreciate the

ABOVE LEFT: *East India Company Officers in Audience with High Ranking Chinese Officials*, Chinese Export School, 18th century. Oil on canvas, 30½" x 44". A Chinese artist formally recorded a reception for the first British company to trade with China. Spink & Son, Ltd., London. TOP: *Tea Farming*, Chinese Export School, 18th century. Oil on canvas, 18" x 23¾". Inquisitive Europeans and Americans desired paintings of Chinese life and industry, such as this one based on China's most valuable export. Spink & Son, Ltd., London. ABOVE: *The China Tea Trade*, Chinese Export School, circa 1800. Oil on canvas, 48¾" x 73". A panorama captures all stages of the tea industry, from planting through shipping. Berry-Hill Galleries, Inc., New York.



The China Silk Trade, Chinese Export School, circa 1800. Oil on canvas, 26¾" x 40½". Western influence is displayed in this idyllic rendering of [illegible] industry. Berry-Hill Galleries, Inc., New York.









TOP: *The Hongs of Canton*, Spoilum, or a follower of Spoilum, circa 1803-1810. Oil on canvas, 16½" x 23". Warehouses painted in the distinctive manner of Chinese artist Spoilum display foreign traders' flags. Childs Gallery, Boston. ABOVE: *The Gardens of Houqua's Villa*, Chinese Export School, circa 1850. Oil on canvas, 26½" x 44". Members of Canton's famous merchant family relax in their private garden. Berry-Hill Galleries, Inc., New York. ABOVE RIGHT: *East Point, Hong Kong, Showing Jardine Matheson's Offices and Godowns*, Chinese Export School, circa 1844. Oil on canvas, [illegible] this work, the prestigious B[illegible] ings are highly visibl[illegible] Martyn Greg[illegible]

conventions of traditional Chinese painting, China Trade artists closely paralleled Western stylistic developments. As Carl L. Crossman notes in his superb study of China Trade art, the first portraits and harbor scenes brought home by American merchants reflect a tight structure and a taste for the Neo-Classic. By contrast, later works—influenced in part by George Chinnery, the English master of China coast painting—give evidence of a loose, romantic style. The dual heritage of many of the canvases [illegible]splayed with such pride in the [illegible]at brick mansions of Beacon Hill or Salem Common is nonetheless apparent. Some show an element of the flatness and verticality of scroll painting, while others surprise by a reliance on traditional brushwork to convey rocks or mountains in otherwise Western-style compositions.

China Trade paintings were created in such great numbers during the nineteenth century that imperial tax officials found it necessary to assign them their own serial numbers on the export tax lists. Many of these works were stock scenes mass produced in large studios. Indeed, successful trade artists typically took on



only the most important commissions themselves, leaving more routine work to assistants. Probably typical in this regard was the artist Lam Qua, a pupil, and later a celebrated rival, of Chinnery. According to one visitor, many of the small watercolors created in Lam Qua's studio were produced by a "system of division of labor," wherein "one painter makes trees all his life, and another (makes) figures." A contemporary traveler describes a similar process: "Each artist has a collection of printed outlines, and from these he chooses at will the elements of each composition: a boat, a mandarin, a bird, anything that pleases him." This type of manufacture helps explain the low cost of popular "rice paper" watercolors of Chinese life. Customers selected these by the score, to be bound in boldly patterned silk albums as keepsakes. In 1844, small watercolor or gouache landscapes, street scenes and still lifes might cost two dollars a dozen, while a finely detailed series depicting the imperial court could be had for eight dollars. The best paintings sold by Lam Qua, or by such artists as Tingqua, Youqua or Sunqua, were more expensive, and more likely to be original works of art, showing a strong element of the individual master's own style.

Tangible representations of a distant culture, the paintings of the China Trade long provided a curious West with its principal images of the Celestial Empire. The advent of photography changed this, but made China no less a part of Western dreams and aspirations. The rich colors and luminous details of China Trade paintings offer a vision of the past, a portrait of a lost world that only continues to enchant us.□

—John A. Cuadrado

Immersed in a World of Americana

A Folk Art Collection in an 1820s Farmhouse

PHOTOGRAPHY BY PETER VITALE





NESTLED IN THE rolling meadows of northern Westchester County stands a Greek Revival farmhouse of unusual beauty. It was built during the late 1820s, and is rich in the architectural details of that period—framing pilasters at the corners of the façade, simple moldings around the door and windows. The setting is just as distinctive, for the original owner chose to erect his dwelling on a gentle knoll surrounded by woods and a massive outcropping of rock. It is the perfect background for a collection of American folk art and country furniture.

Holding an enduring and passionate interest in the American decorative arts, the present owners, a young couple, acquired the home some time ago, with a dual purpose in mind. First, it was to be a comfortable, relaxing retreat from the bustle of Manhattan life. However, they had a second, more pressing need for the house. As collectors in the field of nineteenth-century American decorative arts, they had a love for the exuberant, less sophisticated folk art and country furniture of that period. They had gathered a significant body of pieces that did not mesh comfortably with their more refined examples in the city. A house in the country to hold and display the burgeoning collection was the answer.

When first seen by the owners, the house was immensely charming and livable, except for one area. In the late nineteenth century a shed had





OPPOSITE: Of classical proportions, this late-1820s Greek Revival farmhouse is a repository for a fine collection of 19th-century American folk art and country furniture. The owners' giant schnauzer stands guard at the stone fence. ABOVE LEFT: Wallpaper-covered bandboxes atop a dining room cupboard, and a stenciled and painted cornice board above the doorway in the Downstairs Hall, attest to the 19th-century penchant for exuberant decoration and color. The portrait of John Quincy Adams Stedman, 1833, is by Asahel Powers. ABOVE RIGHT: On an appliquéd quilt face, a Massachusetts school or factory is depicted with an unerring sense of composition and pattern.

been attached, and later converted into a large living room. It was a dark, narrow space at the rear of the house, depressing in its condition, but with possibilities. Here, the owners envisioned a newly renovated area, where the folk art pieces and comfortable country furnishings would blend with the older sections of the house, and they called upon architect Edward F. Knowles to set their plan in motion.

"We established two goals right away," Mr. Knowles recalls. "One was to create casual seating areas that would look out onto the grounds, and the other was to set aside special areas for displaying specific works of art. The challenge was incorporating a more modern space with the Greek Revival style of the older dwelling. We wanted a smooth transition from the smaller rooms, which you often find in these old houses, to the larger space. I accomplished this mostly through a careful choice of materials and by being aware of the scale and spirit of the decorative elements."

Dramatic glassed-in bays were added, expanding the sense of space and, with new vertical windows in the older section of the room, offering a vantage point for viewing the changing seasons. Within the room, weathered clapboard, salvaged from an abandoned bungalow colony, and plank floors of pine maintain the aura of rustic simplicity.

The collection itself infuses the





Designed by architect Edward F. Knowles, the New Room is a congenial space for displaying a wide variety of folk objects. Large windows are shaded by Levolor blinds to protect the pieces from light; walls and ceiling of weathered clapboard keep the mood rustic. OPPOSITE: A rocking horse toy, griffin carousel ornaments and an expressive robin from a West Virginia inn indicate the range of animal motifs found in the 19th century. Seating is provided by Hitchcock chairs, painted with Hudson River scenes, and a daybed, circa 1825. Still life by 19th-century artist Joseph Proctor. ABOVE: Silhouetted in the gallery area are a rare Shaker goat cart, and a candlestand whimsically supported by three cranes. In 1853 Jacob Turnerly fashioned the whalebone-inlaid doll's cradle for his four-year-old daughter Sarah. Display cases hold more fragile items, including duck decoys, firemen's parade hats and ceramics.

Rooms are composed with an eye to the color, texture and theme of the objects and artworks.





RIGHT: Plain pine surfaces and whitewashed walls in the Dining Room set off a variety of pieces to good advantage and create a convivial, tavernlike atmosphere. The more formal qualities of the painted and stenciled Hitchcock chairs and the painting of Fort Hamilton, New York, and the Narrows, circa 1870, contrast with the simpler, bolder patterns in the Ohio *Streak o' Lightning* coverlet and an Odd Fellows lodge sign and a guinea hen squeak toy. A New England example of the tinsmith's craft, the chandelier boasts five delicately curved arms. ABOVE: In the Sitting Room, as throughout the house, the residents have grouped objects and artworks in thematic arrangements. A painted fireboard, circa 1835, signed "L. Johnston," depicts a lively farmyard; the spotted-hen weather vane, 1840–50, is a three-dimensional extension of the subject. Smaller objects include a Pennsylvania watercolor of a lady, a glass rolling pin, and a carved cigar store Indian from New York State.





ABOVE: The Sitting Room ture th s been chosen for its comfort and its casual appeal, over more formal, refine centur lly cupboard retains its original painted surface, the tones blending with Claren and upl ed f rniture. Peacocks, balloons and flowers brighten the bandboxes atop the cupboar of the G Room is ruffled by the antics of five calligraphic lions, created with zestful pen strokes. In a n ple of craftsmanship, the geometry of a wooden checkerboard repeats the patchwork pattern of the Amis notably curv al seat and contoure stiles distinguish a rare bentwood rock- ing chair. The hooked rug, depi dam and Eve dr n from the Garden of Eden, lends an admonitory note.





ABOVE: Squirrels, often kept as pets in 19th-century America, were not usually housed in cages as luxurious as the architectonic model displayed in the Upstairs Hall. Draperies of Clarence House chintz and a needlepoint rug from Patterson, Flynn & Martin decorate the master bedroom beyond. OPPOSITE: Covering the bed in the Master Bedroom, an unusually elaborate calico album quilt, dated 1856, is in lacy contrast to the *Flying Cranes* crib quilt on the stretcher. The solidly formed wooden horse stands on a bucket bench. Itinerant artist Charles C. Hofmann recorded the *View of the Schuylkill County Almshouse Property, at the Year 1881*. Wall lamp by Koch & Lowy.

room with homeyness. On the walls are trade signs and a naïve painting; painted tables and a daybed are interspersed with contemporary furnishings. Objects, from a doll's cradle to squirrel cages, populate the surfaces. More fragile items are prudently housed in display cases designed by Mr. Knowles to protect delicate painted features. The gallery area dis- plays a rare Sha- exquisitely carved

Throughout the house, in fact, the owners have taken extraordinary care to integrate the wide diversity of objects and furniture, while still preserving their intrinsic appeal. Rooms are composed with an eye to the color, texture and theme of the artworks. The background colors for walls, fabrics and rugs have been meticulously chosen to magnify and enhance the innate qualities of the pieces. Paintings, weather vanes, quilts and bandboxes complement each other and create a rhythmic flow from room to room.

The owners' enthusiasm for maintaining a close thematic continuity becomes an imaginative game of visual hide-and-seek. In the sitting room, for instance, a colorful, engaging farmhouse and barnyard scene, painted on a fireboard, faces the fireplace. Nearby, in close harmony with the painting, a robust spotted-hen weather vane becomes an extension in space of the rural scene.

Ever mindful of comfort, the preservation of fragile objects and the special pleasures of old familiarity, the owners have transformed their farmhouse into a sympathetic haven for themselves and their collection.□

—*Robert Bishop*



Gardens: Taming a Wild Landscape

Rock Outcroppings Caparisoned in Flowers

LANDSCAPE ARCHITECTURE BY ZENON SCHREIBER
PHOTOGRAPHY BY DEREK FELL

PROTECTED BY a deep green cloak of native oak, beech, spruce and locust, thirteen rock outcroppings dominate a valley that began life as a glacial lake. To the late Leonard J. Buck, an international businessman and engineer, that vista of hills embraced by layerings of stone was both captivating and challenging.

Describing the genesis of his rock garden in Far Hills, New Jersey, he said, "We had bought a house on land that had a gorge, and I realized that I would have to do something with it. I knew that landscaping must conform to its surroundings—no swamp plants in hilly areas; no mountain plants in low ones. I knew, too, what I thought a garden should be: ecologically correct and visually appealing—a place where one area moves naturally into the next, making it as pleasant to walk through as to sit in."

No mere theorist, Mr. Buck quickly set about planning the garden he called *Allwood*. " 'It's all in the lines,' my father always said," his daughter Nancy Pyne recalls. "That was what he looked at when he bred his racehorses and prize-winning dogs, and what was important to him in the garden. He wanted nothing jarring to detract from the flow."

And so with characteristic enthusiasm, avid to learn all he could about horticulture, this gifted amateur, with a well-trained eye and impeccable taste, read, attended meetings of horticultural societies, chatted with experts and visited flower shows. At a New York flower show he had the opportunity to meet noted rock garden expert Zenon Schreiber. Already stirred by the possibility of establishing a rock garden on an outcropping he had discovered on his land, Mr. Buck invited the Swiss-born landscape architect to view it.

"That was the real beginning of the



"What we wanted above all was to make a garden that retained its natural look," says landscape architect Zenon Schreiber, who assisted the late Leonard J. Buck in creating a rock and woodland garden in Far Hills, New Jersey. FAR RIGHT: A host of candelabra primroses offers a contrast to one of the thirteen rock outcroppings dominating the garden. RIGHT: The rugged features of the landscape are softened by sedum, thyme, rock jasmine and sempervivum.



Meandering paths connect the great rocks, from which confettilike sprinklings of color tumble.





FAR RIGHT: Big Rock, the tallest outcropping in the garden, wears a mantle of color—a seemingly artless medley of rhododendrons, azaleas and geraniums. ABOVE: Native oaks and maples and a Norway spruce grow alongside a stream flowing toward a little footbridge and pond. Logs edging the water reinforce the banks in the event of floods. RIGHT: feathery astilbe flourishes at pond's edge.

garden," reminisces his widow, Helen Buck. "Mr. Schreiber was enchanted by the rock and delighted by the prospect of developing the garden." As Zenon Schreiber explains it, "What we wanted above all was to make a garden that retained its natural look; that, despite the dynamiting and digging, would not be recognized as man-made."

A stretch of lawn anchored by hosta leads from the house into the garden, where woodland paths gently wind their way past ponds and creeks, meandering here beneath a canopy of trees, and there beside a peaceful meadow, to connect the great rocks from which confettilike sprinklings of color tumble.

Big Rock, the tallest of all, is alive with native wild flowers. Tufts of pink-flowering lungwort are tucked into corners, and saxifrages, those diminutive Alpine "rock-breakers," peer through the crevices. The entire façade is a glorious jumble of color so artfully calculated as to appear artless.

"Wild flowers alone do not imply a wild garden," Mr. Schreiber observes. "You must recognize the strong plants—know when and how much to trim, in order to protect the more tender specimens."

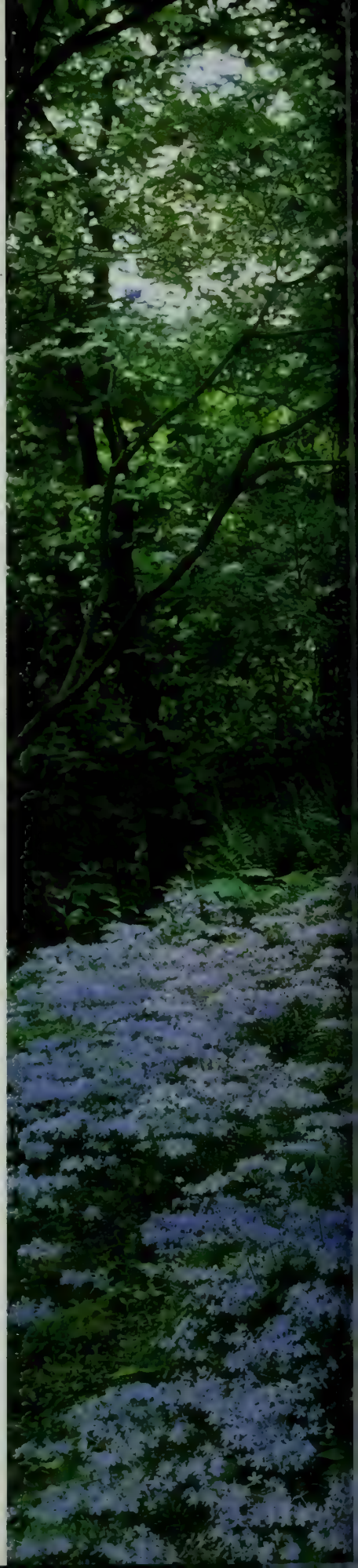
That dictum, though adhered to scrupulously in day-to-day plant care, was taken lightly when applied to the master plan. In a flow as inexorable as time, the two men continued to tame fifteen of the thirty-three acres of rocky, swampy, wooded terrain into a sweeping woodland garden. One by one they uncovered new outcroppings and brought in boulders and rocks to make Polypody Rock, which is the single man-made rock in the garden.

"Little Rock was the first discovery," Mrs. Buck remembers. "It was followed by Big Rock and Horseshoe and Ivy and Fern. My husband christened one rock Reno when I threatened to leave him if they uncovered another. He did—and I didn't."

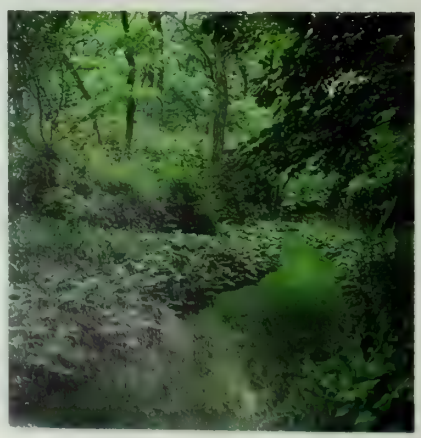
She also remembers encounters on business trips abroad, when he and other rock gardeners would eagerly exchange scarce plant material. "My husband liked to transform something plain into something beautiful. 'I can fix it,' he would always tell me." She adds, facetiously, "I was the only thing he was attached to that he couldn't do anything with."

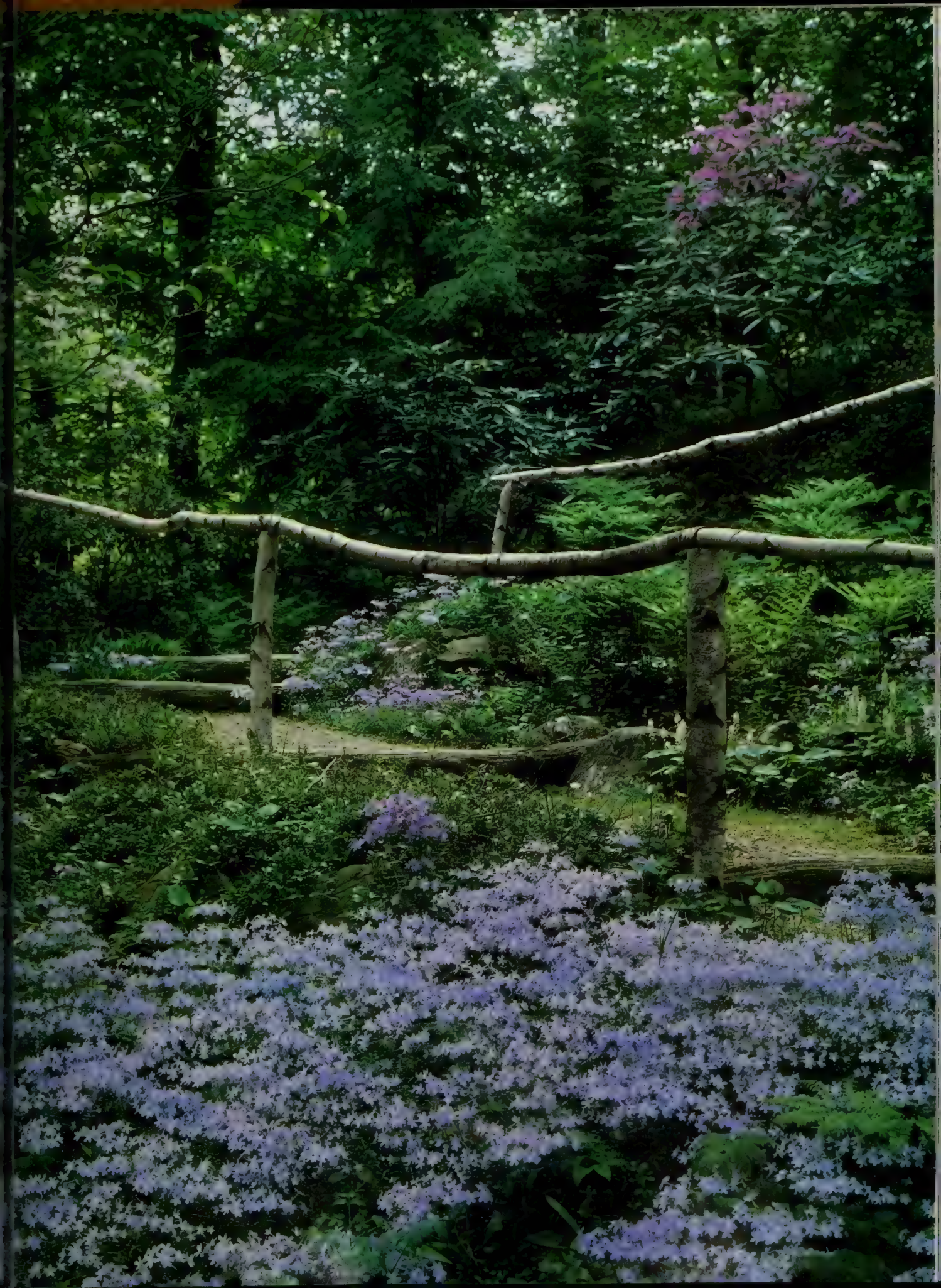
Mrs. Buck continues to live at Allwood. The garden, now entrusted to the Somerset County Park Commission and its chief horticulturist, Carl W. Suk, has a new name: *The Leonard J. Buck Garden*—a tribute to a man for whom making a garden was an act of faith, in partnership with Nature. Always perceptive, he recognized that, like people, plants respond to judicious applications of love and confidence. They flower. □

—*Elaine B. Steiner*



FAR RIGHT: Polypody Rock—so named for the polypody fern growing on the upper rim—is the only large rock in the garden that can be crossed by foot. The upper section is natural basalt lava, and the lower is man-made, of rocks and boulders. Coloring the slope is wild Sweet William and a hybrid Kurume azalea. RIGHT: A little path winding through woodland reflects what Mr. Buck believed a garden should be: "ecologically correct and visually appealing—a place where one area moves naturally into the next, making it as pleasant to walk through as to sit in."





"DESIGNER HOUSES are something like designer jeans," says Burt Reynolds. "They don't look right until you've worn them and washed them about a thousand times." The actor's wit—sharp and pointed as a bowie knife, and sly as the grin of a riverboat gambler—flashes when he describes the evolution of his Los Angeles home, a residence he has owned for eight years and worked on almost continuously. "I spent a lot of money on it, and it wasn't right," he says. "I spent a lot more, and it still wasn't right. Pretty soon I realized I was about to put in a Western street. . . ."

Mr. Reynolds has a number of residences, including one on the Chattahoochee River in Georgia, where *Deliverance* was filmed; one in Jupiter, Florida, near his thriving playhouse, where he goes at any free moment to teach and direct; one outside Atlanta, which he had to have "because it looks like *Tara*"; and one in Malibu, near the location of his latest film, *The Man Who Loved Women*. Yet it was his base in Los Angeles that was giving him trouble, despite his efforts and those of several interior designers. "It just wasn't me," he says. "But the more the art I was collecting dominated my life and my house, the more the house became a home."

His collection of Western art pervades the house, even in rooms where its presence is but a whisper. There are portraits and panoramas, bronzes and carvings of those wild, yet dignified spirits who peopled untamed America. He began to collect six years ago, buying with the advice of friends; it was enough at first simply to like a work. "As I lived with pieces, saw more and more, and bought more, my taste developed, of course," he says. "I traded up, selling three paintings or sculptures for a single better one. But I never sold my first piece, no matter how it may suffer—in the eyes of my friends—in comparison with my better ones. It got me started. I still love it, and it's become part of the family."

The works resound with the sweep and power of myth, but they are unflinchingly literal. In every piece there is a dramatic kineticism—in the crack of an uncoiling bronco, in the face of an old warrior. All suggest stories of the most elemental issues of life and death, the timelessness of hope, sorrow and courage.

The longer he collected, the more Burt Reynolds understood the appeal the art had for him. "The artists portray subjects that are endangered," the actor believes, "and they themselves are an endangered species. Maybe the type of person who can





TOP: Burt Reynolds, a lover of Western art, relaxes near a Frederic Remington bronze in his Los Angeles home. ABOVE: A thick-walled interior courtyard expresses the Spanish Colonial Revival character of the architecture. OPPOSITE: Jimmy Abeita's Indian portrait enhances the tiled Entrance Hall. Animating the adjacent Living Room are another Remington bronze and a Michael Coleman painting. "I prefer representational, realistic artwork," Mr. Reynolds says.

ARCHITECTURAL DIGEST VISITS:

Burt Reynolds

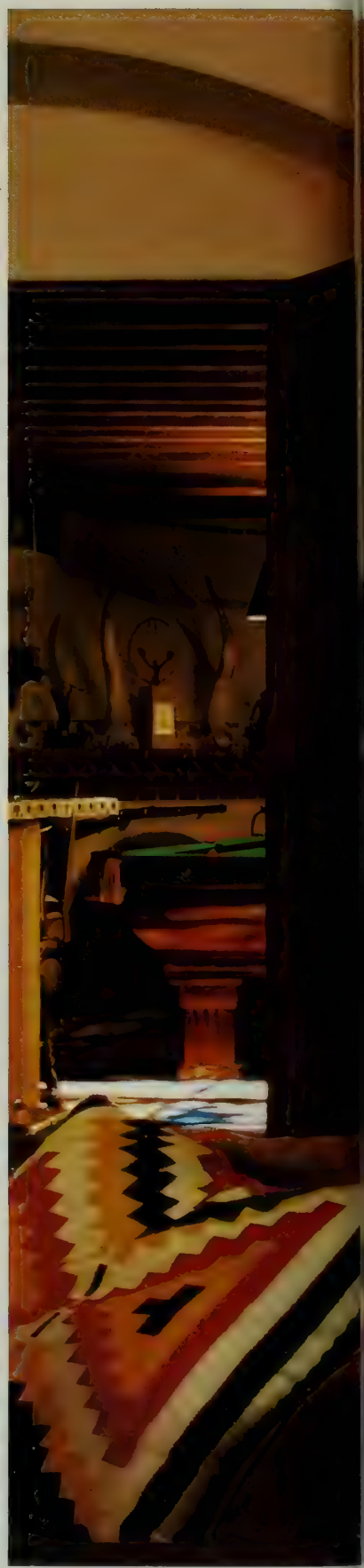
PHOTOGRAPHY BY RUSSELL MACMASTERS



RIGHT: Light and shadow heighten the dramatic intensity of Remington's *Coming through the Rye*. "I light a piece of sculpture as I would an actor," says Mr. Reynolds. BELOW: His devotion to the American Southwest is apparent in the Living Room, where the décor he calls "*nouveau macho*"—warm and rugged, with Indian-inspired motifs—reinforces the collection of Western art. "It's unpretentious in a pretentious way," he says wryly. "You can put your feet up on all the furniture." FAR RIGHT: An antique serving counter in the Living Room supports Ernest Burke's bust of Crazy Horse (left) and a Grant Speed bronze. The painting is by Clarence McGrath.







get a lump in the throat and feel the magnificence of nature, or tremble over tragedy or bravery or patriotism, is endangered, too."

The collection began to provide the unity for the house that even broad architectural changes could not have given it. When [illegible] has new focus, Mr. Rey[illegible] consulted interior designer [illegible] a friend of more than [illegible] knew she would under[illegible] did—and did not—want. Central to her approach was a kind of neutrality, the discipline to avoid a design that would emerge as overlay, superfluous to the vibrancy of the real environment. She says, "Imagine Bette Davis, Cary Grant, Fred Astaire, David Niven—close friends of Burt's, and there are so many others—all together in the same room. You don't need furnishings to make that room spectacular. Burt fills his life with





OPPOSITE: Mr. Reynolds asked designer Patricia Fuller to redesign the Dining Room around the 19th-century English double-pedestal table he discovered in London. The table setting includes late-19th-century cranberry crystal. Drapery and chair fabric by S. Harris. RIGHT AND BELOW: In the Billiard Room, a wall of photographs and awards, including a number of The People's Choice and United States Film Distributors awards, attest to Burt Reynolds's successful career. The saddle was specially made for him. Artworks include paintings by Putt (left) and Charlie Brown (right), and bronzes by Harry Jackson (left) and Doney.



"The more the art dominated my life and my house, the more the house became a home."
— Burt Reynolds



fascinating art, fascinating people."

The eclecticism of the house is a delight, even an amusement, to its owner. Mr. Reynolds says, "The basic style is—well, *nouveau macho*. The master bedroom is sort of Art Déco, and it looks as if I studied humility with Kirk Douglas. But I like the room—though not for the reasons people might assume. In fact, someone said to me the other day that the fish in the aquarium that faces my bed must be the most entertained fish in the world. I said, no, the only thing they die from is boredom."

Burt Reynolds's approach to working with designers is similar to his style of developing scripts with screenwriters. "Initially," he says, "you find someone you think is promising, communicate what you want, and let them take off—really cut loose. Then you step in to shape what they've done, to put yourself



RIGHT: Burt Reynolds's Dressing Room doubles as a private hair salon. Tile by International Tile. BELOW: His Art Déco–inspired Bedroom is lighter in tone, and visually extended by expanses of mirror. "It looks as if I studied humility with Kirk Douglas," he wisecracks, "but I like the room." The painting, *The Russian Coat*, is by Paul Trebilcock. Fabrics and sofa from J. Robert Scott, bed by Marcello Mioni, and lamp from Vermillion. FAR RIGHT: The large rear patio includes a pool, teak hot tub, and long bar sheltered by the tile roof at left. Outdoor furniture by Tropitone.





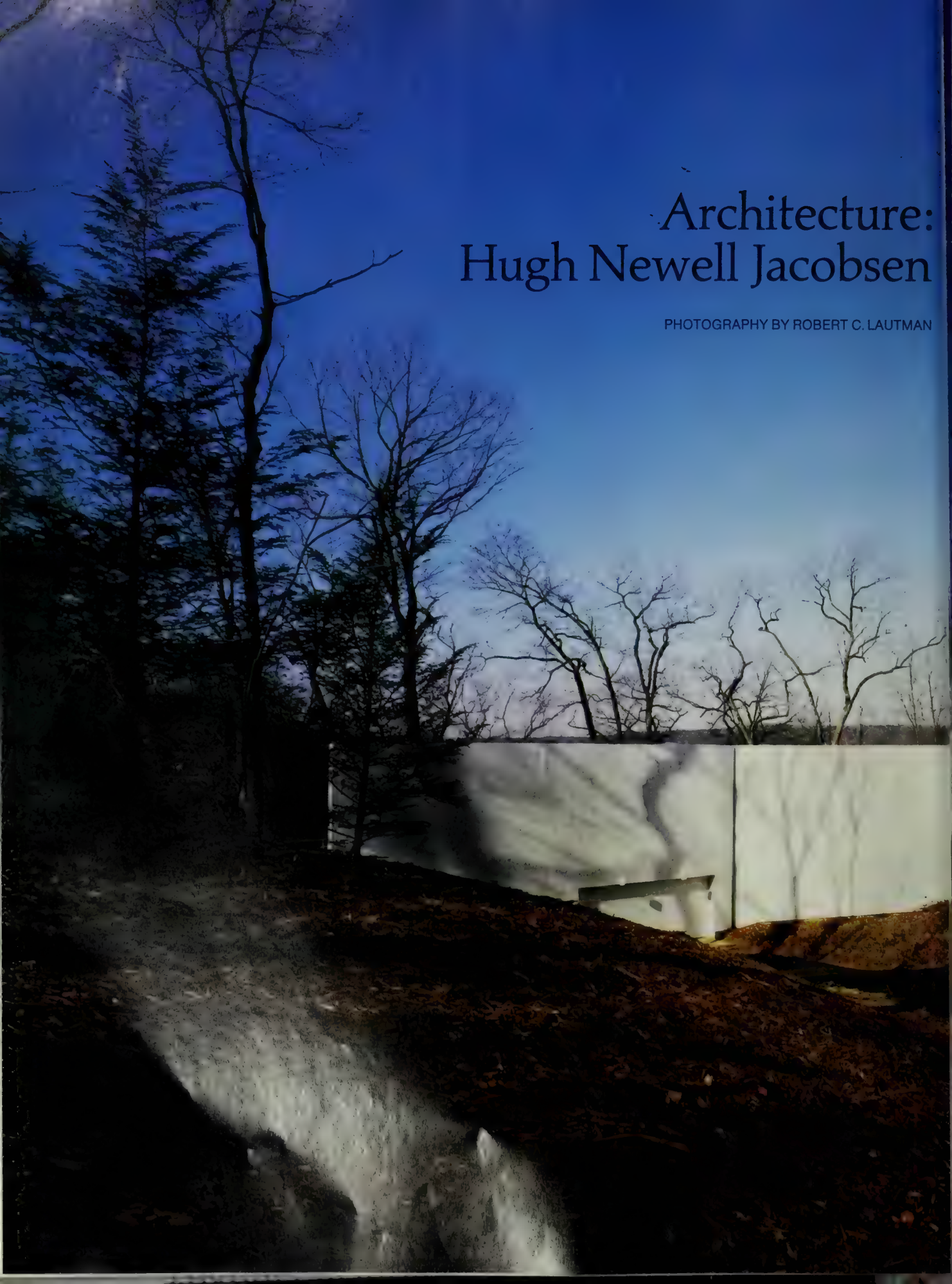
into the final product." With designer Patricia Fuller he found the last stage was not necessary.

Further changes in the Los Angeles house reflect the centrality of the art. Walls are backdrops; sofas and chairs are vantage points. Most important of all is the lighting; it changes with each new acquisition. "I might put a piece of sculpture as I would an extra six-" actor-director Reynolds. "Sometimes the shadow makes a more powerful statement than the actual surface, just as the actor's shadow can be more fascinating than the actor himself. As you walk around the room, the shadow changes, the blank wall becomes alive," he explains.

And, as with eloquent shadows, works of art speak tellingly about the collector. Burt Reynolds seems content with what the art he cherishes has to say about him. □

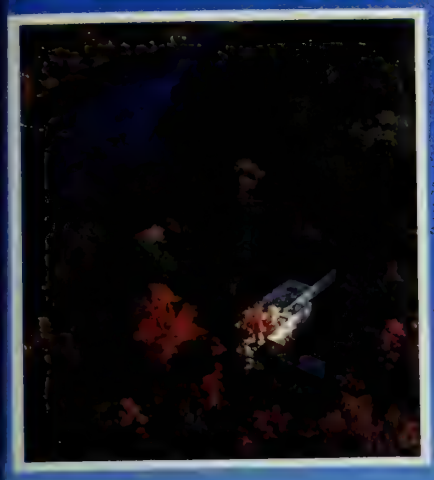
—*Randall Wallace*





Architecture: Hugh Newell Jacobsen

PHOTOGRAPHY BY ROBERT C. LAUTMAN

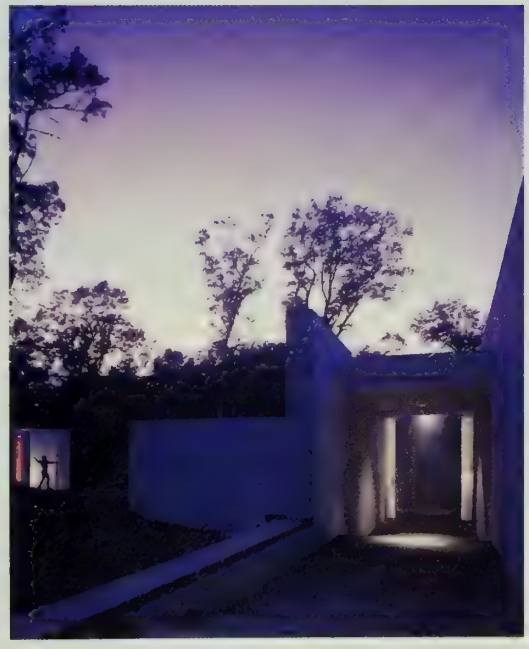






"You can't take on Mother Nature. She always wins. So there's a palette of shadows."





PRECEDING PAGES: When first perceived from the driveway, architect Hugh Newell Jacobsen's sleek design for a house in Virginia is a striking presence of windowless white walls. Spectacular views of the Potomac River (inset), 200 feet below the house, are purposely withheld by the walled entrance façade. LEFT: In contrast to the entrance, the all-glass rear façade dramatically exposes treetops and river, affirming the architect's belief that "there's a promise the front door makes, that the inside is better than the outside." TOP: Clean, simple lines extend to the swimming pool terrace. ABOVE: To the left of the downlit entry, double curved walls artfully conceal a poolside shower.

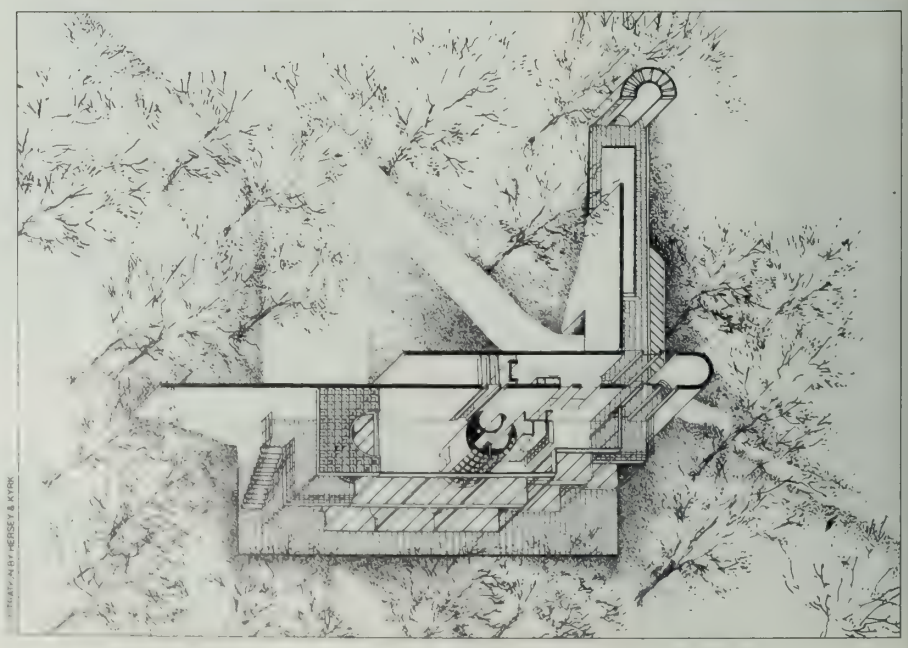
THE TWENTY ACRES of lush Virginia countryside, modeled by the Potomac River and a 200-foot gorge, was as lovely a landscape as Hugh Newell Jacobsen had ever been asked to build on. Why, then, would he have chosen to conceal it? The architect explains the paradox: "There's a promise the front door makes, that the inside is better than the outside. I knew that if I could hide that view, I could fulfill that promise."

Greeting the visitor who successfully negotiates the private road is an intersection of walls: utterly white, wooden and blank. Slipped between two of them is a stone path slowly descending toward the house. There is a turn for the door. It opens. But the view still lingers behind a massive cylindrical form that functions as the central core of the loosely flowing interiors. Then suddenly, unexpectedly, with coat already committed to closet, and greetings begun—there it is. Breathtaking. Decks reach out to it. Mirrors reflect it. Floor-to-ceiling glass reveals it, corners without mullions eliminate any confining sense of barrier. The architect says, "It is reaching out to be friendly."

"We had built a house in Greece, on the island of Syros," the owners confide, "and loved the light and the airiness. Meanwhile, we were living in Virginia, in Old Town Alexandria, where everything is closed in. We chose Hugh for the simplicity of his designs—open, light, white, the clean, uncluttered look."

Mr. Jacobsen, who vacations on the island of Paros, understood. Not just windows, but skylights, bathe the house with light, spotlighting the islands of furniture in the living room and dining room, setting stairways aglow. Finishes and furniture are chosen for being reflective. Some—tables of plexiglass, crystal knobs—all but disappear. "But look at the sparkle they give to the dull parts of the room!" the architect exclaims. Colors are kept purposely low-key. "The site is orange in autumn," he explains, "deep green in summer, mauve in winter. You can't take on Mother

OPPOSITE ABOVE: Seen in the Entrance Hall, a large two-story cylindrical form functions as the central core of the house, accommodating a powder room, a guest bath, two fireplaces, bookshelves, and the main staircase. ABOVE: Plexiglass furnishings and fabrics in the Living Room, all designed and selected by Mr. Jacobsen, create an airy, uncluttered mood that does not compete with the ever-changing palette outdoors. OPPOSITE: Of the Master Bath, sequestered beneath the dining terrace, the architect insists, "You would notice anyone peeking, because they would be out of breath from climbing 200 feet." Countertops from Dupont Corian. RIGHT: The drawing defines the "wall house" concept with two parallel walls overlapping at the entry, and a third wall sloping downhill to the garage. FOLLOWING PAGES: At dusk, the illuminated glass façade expresses a kind of translucent beauty.







Nature. She always wins. So there's a palette of shadows—blues, smoky grays—plus white."

All rooms are open. "There are fifty-eight windows and sliding doors," laughs the mistress of the house. "I know, I ordered the blinds." But some rooms are more open than others. Two glass walls and a mirrored third sustain the illusion that the dining room is a veritable peninsula into the landscape. A breakfast nook is suspended between two terraces, sliding doors to either side. But the pièce de résistance is the master bath. "It's really private at that corner," the architect insists. "You would notice anyone peeking, because they would be out of breath from climbing 200 feet." Mirrors reflect landscape wherever glass does not reveal it. From the outside, the giant sunken tub seems to be in an open pavilion, as if there were no house attached at all.

"There's even more openness than I had pictured," says one of the owners. "I'd only thought about windows onto the river and decks, not the complete effect. My wife and I grew up in Nebraska, where you could just get on a chair and see ten miles. This is closer to my roots than anything I've lived in since I left."

Crisp geometrics is the note for necessities. A built-in bar, closet and stereo compose a square—white on white—when all doors are shut. Nearby, a cylinder houses two fireplaces, powder room, bookshelves, a guest bath, and the main staircase. The exactness of the simple forms is a point of pride. Balcony rails don't quite meet at corners—nor are they completely joined to the walls. Sheetrock comes to a delicious point, as curve meets curve in the heady junctures of encompassing cylinder and excised spiral stair. A cut in the ceiling above the cylinder gives it such an aura of discreteness that one of the owners quips, "For a long time I waited for the drum to take off like a rocket, or at least turn."

Midway through construction

continued on page 198





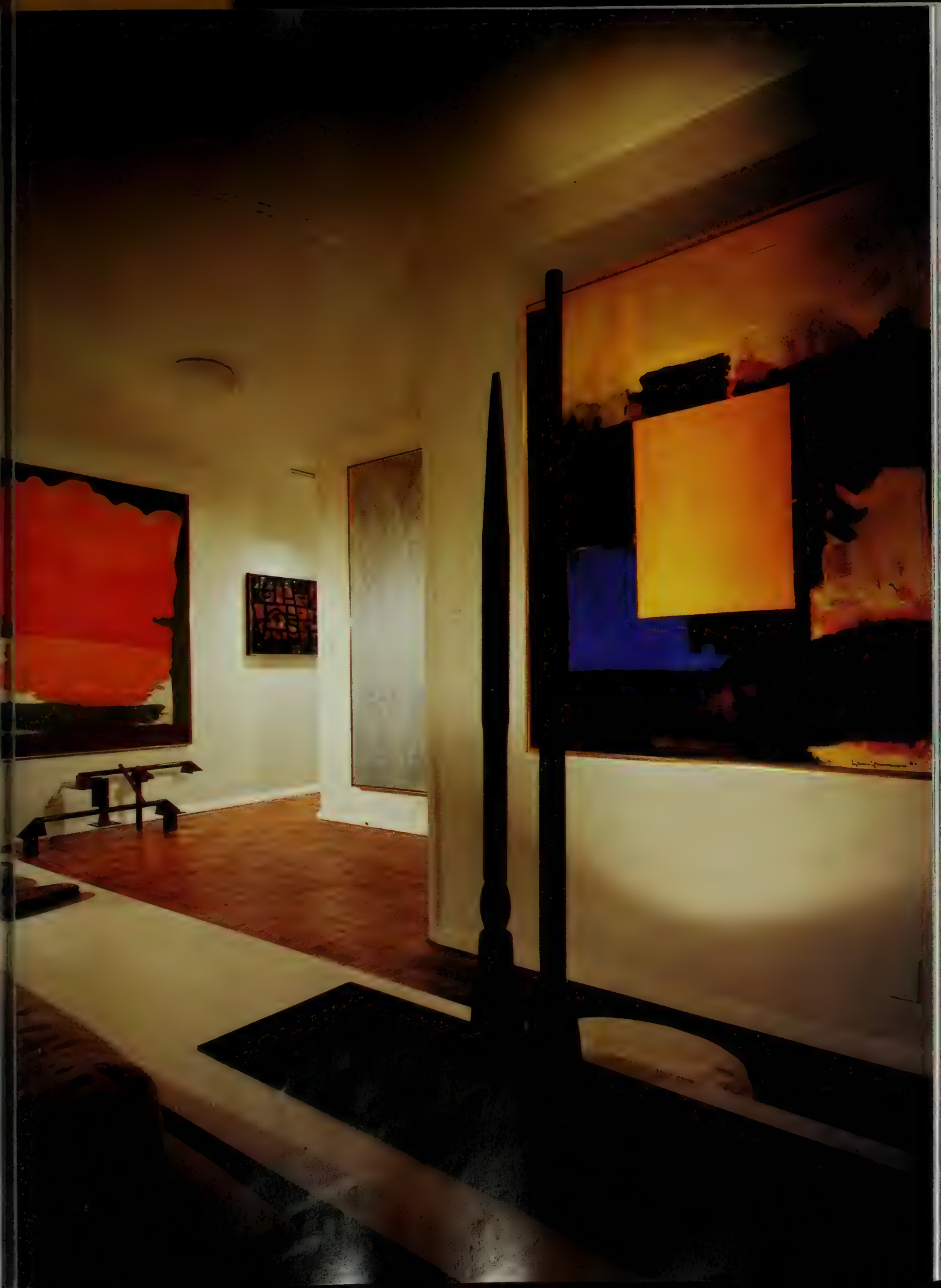


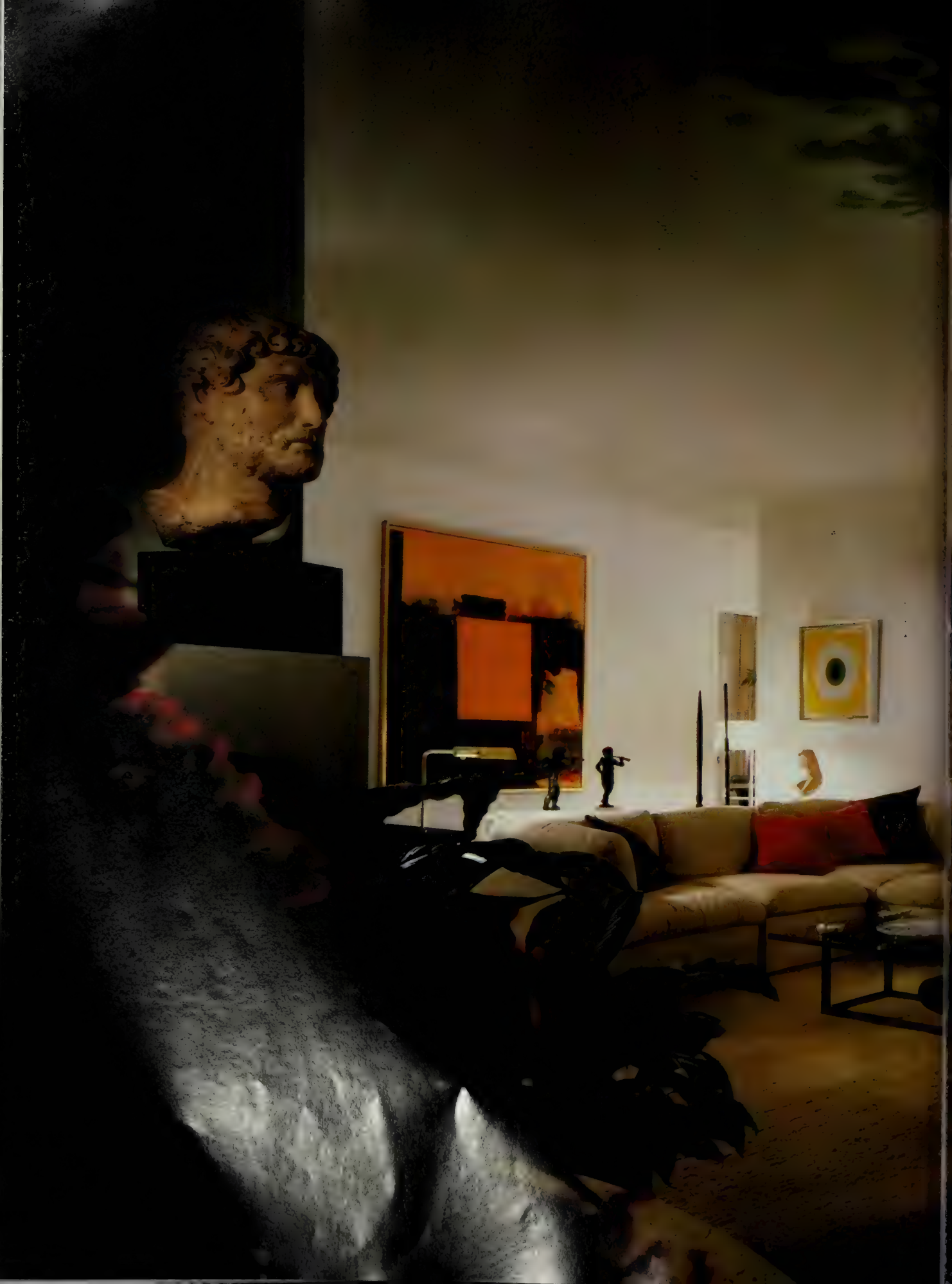
"Art is what makes [illegible] apartment," says André Emmerich [illegible] residence. ABOVE: In the Living [illegible] Emmerich's long-standing interest in ancient artifacts, are an Olmec jade axe, a Costa [illegible] bowl and an Attic olpe. The contemporary paintings are by Sam Francis (left) and Morris Louis. OPPOSITE: Paintings in the Living Room are by (left to right) Helen Frankenthaler, Adolph Gottlieb, Jules Olitski and Hans Hofmann; sculptures by Anthony Caro and Beverly Pepper.

Arena for Art High above Manhattan

André Emmerich's Clear, Uncompromising Space

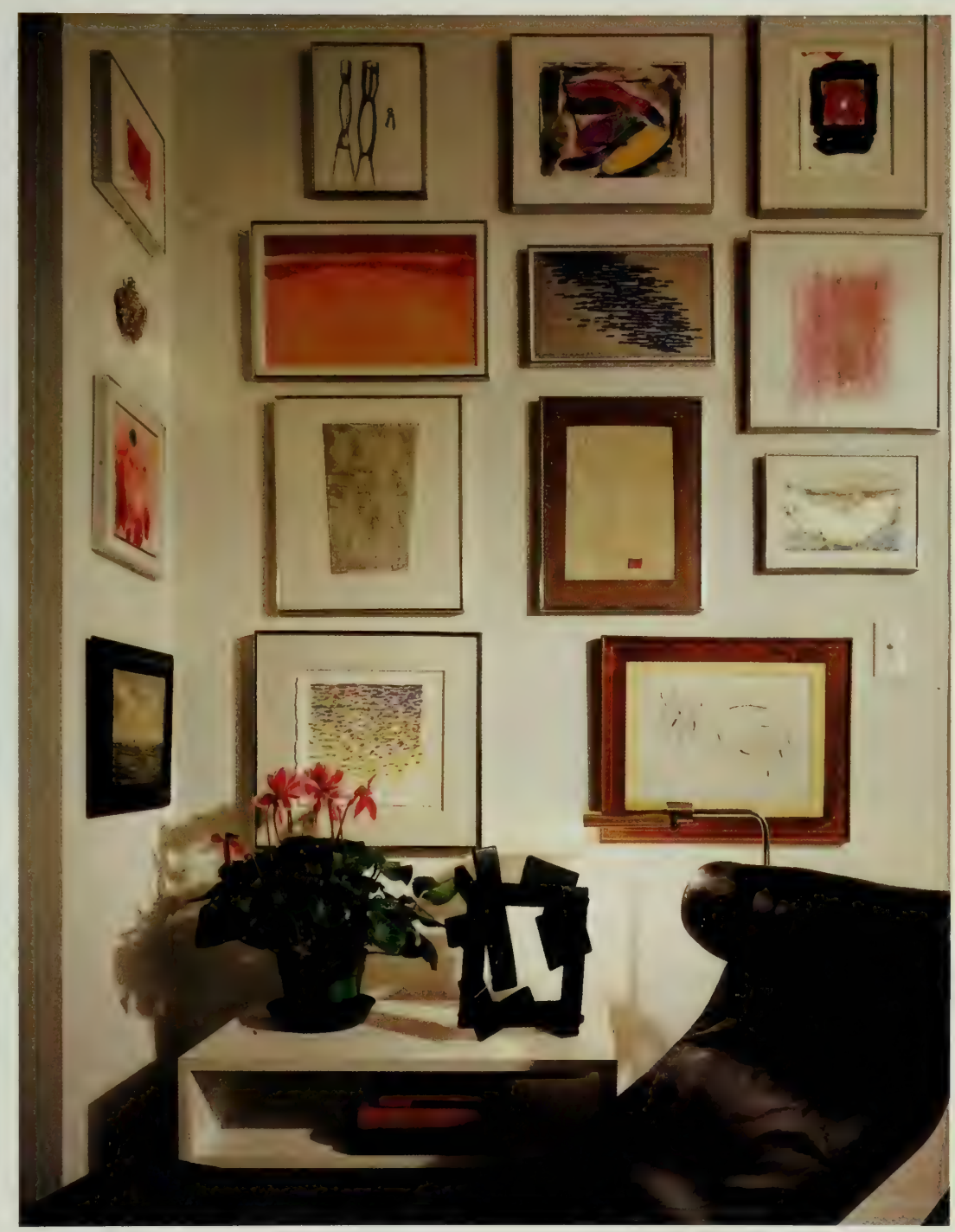
PHOTOGRAPHY BY JAIME ARDILES-ARCE











"Compare, compare, compare.
The eye is like any other muscle.
It must be exercised."

PRECEDING PAGES: Displayed in the Living Room are Noland's *Coal* and a large Frankenthaler canvas. A Roman bust of Hadrian, a pair of 16th-century Venetian putti and a Hellenistic Aphrodite share space with modern sculptures (left to right) by Pepper, Caro, and Michael Steiner. The brass lamp is from Koch & Lowy, the other lamps from Hansen Lamps. OPPOSITE: The screen in the Dining Room is by David Hockney; the sculpture on the table is by Steiner. ABOVE: A Dressing Room arrangement includes works by Frankenthaler, Pepper, Caro, Francis, Nicholson, Dorazio, and Fautrier; the sculpture is by Joel Perlman. The chaise longue, from Atelier International, is from a design by Le Corbusier. Lamp from Koch & Lowy.



QUITE UNDERSTANDABLY, when André Emmerich, a well-known dealer in contemporary art, began looking for a residence in New York, his first thoughts of how and where to live revolved around his fine collection of paintings, drawings, sculptures, and decorative objects. "I wanted a clean, white space where art could come alive," he says. That meant the simple envelope of a modern apartment. His priorities were li[illegible] ex-panses of walls that [illegible] large, high-key works [illegible] as Morris Louis, Kenn[illegible], Helen Frankenthaler, Ju[illegible], Sam Francis, and David Hoc[illegible].

Mr. Emmerich's residence i[illegible] amples of early-19th-century En[illegible] and Continental furniture, selec[illegible] for their small proportions, moder[illegible] ornament, and rectilinear restrain[illegible]. "Art is what makes this apartment [illegible] he explains, and everything else is subordinated to it. The rooms are a forum and a testing ground for aesthetic discernment. They reflect Mr. Emmerich's devotion to the fine arts—his business and his avocation.

André Emmerich became a dealer in 1954—originally specializing in pre-Columbian pieces—but his fascination with artifacts, rarities, and interior atmosphere began long before that. "My grandparents were art dealers and my parents were collectors," he says. "As a child I would raid the attic of our house in Amsterdam and bring down pieces of art and furniture for my own room and [illegible]e how I could combine them."

Living in New York in the 1940s, [illegible]got to know many of the Abstract [illegible]essionists, and friendship soon [illegible]med into advocacy and appre-[illegible]. "My first abstract picture was *Quest*, by Adolph Gottlieb," André Emmerich recalls. "I bought it off his easel and took it home in the back of my Nash Rambler convertible. It represented a week's salary."

Not long afterwards, he began representing—and purchasing—the pioneering painters of color-field abstraction. "Helen Frankenthaler joined the gallery in 1958 and Noland and Louis in 1960," André Emmerich says. "Anthony Caro was next." Today the gallery's artists also include, among others, Sam Francis, Al Held, Alexander Liberman, Jules Olitski, Beverly Pepper and Michael Steiner.

As André Emmerich's roster has grown, so has his collection. The apartment can accommodate only a fraction of what he owns. "One of my debates," he says, "has been whether to move to a big loft in SoHo and empty the warehouse, or to stay here



with fewer things on the walls." For the moment, dwelling many stories above the ground is a worthy trade-off. "Coming up into the clouds is a very particular kind of pleasure. Once you travel this high up, it's hard to think about coming down."

Much of Mr. Emmerich's personal collection is now permanently ensconced, but for many years the art on view was a free-floating question, continually subject to revision. Each work was informally on trial as he expanded and refined, rotated and eliminated. Space was a requisite for these extended dialogues. "In economics," he explains, "there is Gresham's Law: Bad money will drive out good money. In art, we have the inverse: Good art will drive out the bad. When I bring home something I'm enamored with, I put it in the company of a work of superb quality and let it compete. Some works make it and some do not."

His advice to other art lovers and collectors corresponds to his own practices. "Compare, compare, compare. The eye is like any other muscle. It must be exercised. Go to the great museums and look at truly wonderful pictures. Don't walk through the shows impersonally—make value judgments. Pick the painting you would most like to take home, and which one you would most *dislike* taking home. You'll learn about your own tastes and needs."

Through the secure exercise of his own well-conditioned eye, André Emmerich meets the standards he sets forth. Calling upon taste, judgment, sensation and knowledge, he has created an environment where art stays provocatively alive.□

—*Avis Berman*



OPPOSITE: In the Bedroom are (right) Sam Francis's *Muted No. 2*, 1958, and Pierro Dorazio's *Grisaille XIX*, 1976. The sculpture, *Ceto*, is by Steiner. ABOVE: Orphist painter Sonia Delaunay painted *Les Cercles* in 1915. TOP: "Coming up into the clouds is a very particular kind of pleasure—it's another climate up here," says Mr. Emmerich. From the terrace, the forms of the city skyline are juxtaposed with Alexander Liberman's welded steel sculpture *Omega*, 1972.





DAN SELLERS

Neo-Classical Splendor

A Contemporary Interpretation for Houston's Carlyle Restaurant

INTERIOR DESIGN BY VALERIAN RYBAR, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



TOP: Given carte blanche to design the exterior and interiors—down to the napkins—of the Carlyle restaurant in Houston, Valerian Rybar was presented with the perfect opportunity to tangibly define his interest in updated Neo-Classicism. OPPOSITE: The Entrance Foyer, in the foreground, lined with heavily beveled strips of mirror, previews the gleaming luxury of the rooms beyond. ABOVE: Beveled mirrors in geometric shapes, applied to the walls of the Reception Lounge, exemplify the designer's stylistic interpretation of Neo-Classicism. Painted clouds on the domed ceiling hover over generously spaced conversation groups and a silver-metallic-lacquered piano. Silk wall upholstery from Lee Jofa.











PRECEDING PAGES AND OPPOSITE: Mr. Rybar used contemporary materials to achieve the opulent yet practical design for the Main Dining Room. "Mirrors multiply the effects of richness and grandeur, but are in themselves rather prosaic and easily manufactured things," he says. Scenic murals in the manner of Hubert Robert were painted by Robert Walker. ABOVE LEFT AND RIGHT: The satin-wrapped Red Room provides a vibrant setting for dinner and dancing. Silver service plates, and Patterson, Flynn & Martin carpeting that simulates inlaid marble, here and in the main dining room, reinforce the theme. Paintings on stainless-steel panels, by Jan Rithamer, depict nymphs and Muses.

THE RISE OF THE interior designer, in this century, was concurrent with the growth of design consciousness and the resultant availability of suitably handsome manufactured objects. So an earlier practice—of architects commissioned to design houses *and* their contents—lapsed, and it became the norm for the designer of even the most ambitious project to rely on available pieces, mixed in, perhaps, with the right blend of antiques. Therefore, when Valerian Rybar was approached by owner Harold Farb to design the exterior and interiors for the Carlyle restaurant in Houston, Texas, and was assured of carte blanche to execute every detail—"right down to the table linens"—he saw it as the perfect opportunity to reestablish the ideal of an all-embracing custom design.

Even though it involved a restaurant, the assignment posed many of the problems encountered in large private mansions of the nineteenth century. Neo-Classicism seemed the obvious stylistic solution to Mr. Rybar for several reasons: "First of all, a number of qualities in the style lend themselves to modern requirements. It's a symmetrical point of view, with a sensibility of perspective, of straight lines, conducive to contemporary planning needs. And it's flexible. Although I call it Neo-Classical, the result incorporates elements deriving from ancient Rome, the Baroque, the Directoire period. The cool discipline of a Neo-Classical framework allows you to get away with some feverish eclecticism!

"I didn't just plunge into this Neo-Classical exercise without a good deal of serious thinking," Mr. Rybar continues. "My partner, Jean-François Daigre, and I have been working toward such a synthesis and rapprochement with the past for about three years now. It's too fashionable to refer to what we're doing as 'post-modern,' and I may be just old-fashioned enough to believe that when you do recreate the past it must be given a new dimension—spiced with wit, perhaps. Or it should introduce new materials and techniques, not only to recreate a period, but to give it the luster of a true rebirth."

Valerian Rybar's own point of view is much given to the idea of life as theater, or as an art form, and the rooms of the Carlyle form the perfect venue for such a perspective. In them, luxury is taken for granted and deployed shrewdly. "Like everything else in life, it is all a question of proportion and appetite," the designer remarks. "The secret of satisfaction in life and interior design is knowing when to place limits upon indulgence. That's why I firmly believe in



ABOVE: Marble and mirrors appoint the Men's Lounge. The painting is early-19th-century French. Basins from P. E. Guerin; fittings from Paul Associates. RIGHT: For the Venetian Room, the lower-level private dining room, the chandeliers, mirrors and girandoles were designed in characteristic traditional shapes and made in Venice from blown black glass. "This all-black décor makes guests appear extraordinarily glamorous," says Mr. Rybar. Black moiré wallcovering is from Kravet; carpet from Patterson, Flynn & Martin.

discipline—in carrying things to great lengths, but never too far."

Certainly the Carlyle is an example of developing an idea to its maximum effectiveness. "I do think the essential practicality and moderation of contemporary materials pulls the whole thing back from the brink of extravagance and gives it depth and validity," says the designer. "For example, consider the use of mirrors and how they multiply the effects of richness and grandeur, but are in themselves rather prosaic and easily manufactured things."

Another quality of the Rybar-Daigre collaboration is its aristocratic temper. If the rooms in the Carlyle are rarefied, even fantastical, they are indicative of this [illegible] to the pitch of a *Malm[illegible]*. This slightly astringent air of [illegible] that prevents these rooms from [illegible] ing merely glamorous or sum[illegible]

"One of the motifs that ran through my mind all through this project," Mr. Rybar observes, "was the idea that I was creating a retreat, a latter-day version of the *pavillon*, in which a famous general or an eccentric art-loving prince would seek refuge from the cares of politics or the court. The irony is that I designed a center for contemporary versions of both of those time-honored forms of intrigue. A public space of the scale and ambition of this one will surely attract all manner of adventurers!"

Valerian Rybar's primary intention was doubtless to create a venue that is both lavish and reasonably restrained, giving Houston an environment for dining in keeping with its advancement into the league of international metropolises. Devotees of style, public or private, will agree he has succeeded admirably. □

—Peter Carlsen



Manhattan Tour de Force

Transcending the View in a Pied-à-Terre

INTERIOR DESIGN BY MELVIN DWORK, ASID
PHOTOGRAPHY BY PETER VITALE





Engineering an understated environment that could hold its own with the skyline view was the challenge confronting Melvin Dwork in this Manhattan pied-à-terre. The Living Room can be transformed easily into a screening room, an asset to the film-director resident. Jack Lenor Larsen cotton wraps the banquettes, which double as film storage compartments and extra sleeping spaces. A 16th-century Italian stool and an antique Spanish table serve as rough-textured contrasts to lacquered walls. Paintings are by Jethro Spencer McIntoch.

THE CONCEPT OF LUXURY has undergone a subtle redefinition in recent years. Certainly, in terms of interior design, luxury now implies more than the old verities of craftsmanship and proportion. It has been extended to include conditions that were once taken for granted: tranquillity, light and view. Both new and old criteria are amply met in the elegant and contemplative apartment in New York City recently completed by Melvin Dwork for a European film director.

The designer believes that a spectacular view of the Manhattan skyline is not always an unqualified blessing. The advantages of light and perspective are necessarily balanced by the need for the design to be, in a certain sense, deferential. "Obviously you can't compete with the view," says Mr. Dwork. "You have to underline and frame it, especially in this case. The challenge is to treat the space as something more than a viewing platform. Whatever you do, the first reaction of most people will be euphoria at having the world seemingly at their feet. My encore consists of making them appreciate the apartment for its own sake."

Mr. Dwork's client was explicit in expressing his need for an efficient and well-organized space. "As a director, he is a superb technician, so he understood that I was trying to



create a highly concentrated, self-contained world, much like a ship."

Although the apartment is currently used as a pied-à-terre, it was intended to function as smoothly and comprehensively as any primary residence. To achieve this, Mr. Dwork gutted the entire space, reconstructing it to essentially the same plan, but building in a complex of storage spaces and electronic equipment. "When you're dealing with limited square footage, you have to make every inch count. So I devised a double identity for the living room—it can be transformed into a screening room by the push of a button. The platforms at one end, which serve as storage for the film and videotapes, acquire a wonderful bleacherlike quality when used for movie-watching."

The bedroom becomes another kind of screening room; in this case the enormous horizon of Manhattan is the nonstop attraction. By raising and placing the bed so that it faces the window, the designer achieved an almost meditative atmosphere. The entire room seems poised between earth and sky, a timeless place and an absolute refuge. Says Mr. Dwork, "The advantage of being on a high floor, of course, is that you can simply transcend space limitations by casually preempting most of the city!"

However, the designer does not







LEFT: In the Dining Room, hand-carved armchairs provide seating around an antique Italian table. Old brass fire hose nozzles are recast as candlesticks, and a copper kettle does duty as an ice bucket. Painting by Jethro Spencer McIntoch. ABOVE: The Master Bedroom is a contemplative aerie above the city's lights. By raising the bed to window height, the designer not only gave access to the view, but created storage space. Carpeting by Stark.

rely only on the view to counterbalance his sleek enveloping of space. His choice of furniture and objects is often a startling contrast to the simplicity of his surfaces. Old brass utensils and rough-hewn European antiques give the rooms a human, vulnerable quality that effectively softens the almost austere background.

"To put it in appropriately cinematic terms," Melvin Dwork comments, "I thought of the apartment as something that could be understood in a single 'take.' You walk in: The dining room and bedroom are on your left, the kitchen is behind you, the living room is on your right. It's all immediately comprehensible. You're oriented; you feel secure. The walls and floors are dark, so pictures and photographs stand out clearly. I wasn't after ambiguity or complexity here. And this may have been because I saw this apartment as being very American. It expresses a lot that is marvelous about this country: The prodigality of our cities, as represented by the view; the functional underpinning of our lives, as manifested in the subtle but omnipresent technology in the rooms; and above all, the freedom inherent in the mere ownership of a slice of space high above New York. All these are of great importance to a European."

It is this freedom that may be the most intangible, but most important, of the latter-day luxuries embodied by Melvin Dwork's concept.□

—*Peter Carlsen*

Antiques: Splendorous Threads

Rare Textile Designs from Early Cultures





OPPOSITE: *Textile Fragment,* Hispano-Moresque, 15th century. Compound silk; 11½" square. Islamic and Gothic influences combined in 15th-century Hispano-Moresque textiles. Here, echoing the Moorish prohibition against the representation of human form in design, is a fragment with pairs of heraldic lions among large volutes. Kelekian Associates, New York.

ABOVE: *Manta Fragment,* Peruvian, Middle to Late Mochican period, A.D. 200–700. Cotton and wool; 37½" long x 63" wide. From the north coast of Peru comes this large manta with spotted felines, an omnipresent Peruvian motif believed to symbolize fertility. They are set in diagonal rows of checkerboardlike boxes with stylized birds. Edward H. Merrin Gallery, Inc., New York.

TO ANCIENT WORLDS, textiles were as good as gold—to be hoarded, guarded and revered. The Chinese handed them over the Great Wall to placate the threatening Huns; early Peruvians paid their taxes with them; Moghuls presented them to ambassadors as a mark of esteem; and conquerors seized them as tributes of war. In Byzantium, the rich wore silks so opulent they were described as "walking wallpaintings." Marco Polo wrote that Kubla Khan gave each of his 12,000 retainers a magnificent new robe fifteen times a year: a different color for each of the thirteen lunar feasts, plus white for the new year and cloth-of-gold for his own birthday. For each feast the great Khan was dressed in the same color, but more sumptuously than the rest. "You can see for yourselves," wrote an impressed Marco Polo, "this is no light matter, and there is no other prince in the world besides himself who could bear such expense."

Power politics was ever the game, and textiles made it abundantly clear where the power lay. Armies going into battle had campaign tents and banners calculated to intimidate, palace walls were hung with splendor, and sovereigns dressed to impress.

Weaving is as old as the first settlements of man, wherever and whenever life became more than a struggle for survival. It was probably Neolithic man in Switzerland who first progressed from baskets to fabric. Egyptians added artistry to the craft. Along the coasts of Peru, fishermen were weaving boats of reeds, and knotting nets, by 4500 B.C., while in China delicate cocoons of silkworms were unreeled as early as circa 2100 B.C.

From these beginnings came textiles of magnificent, if totally different, genius, from various world cultures: To each its own definition of the art, its own recognition that thread differs from paint, that silk has a sheen, that wool has a thickness, and that weaving must come to terms with the grid imposed by the loom.



With heavier wools and cottons, bold areas of color were used with this grid geometry for vigorous and stylized images, an art dictated by loom and materials. In Eastern empires the arts of weaving and painting became akin. Silks were so fine they could overcome angularity and achieve the fluid line and shading so accessible to the painter, but so difficult for the weaver. During the Safavid Dynasty in Persia the same court painters who illustrated books also designed fabrics, only slightly simplifying for the loom their [illegible] cate images of a natural world where flowers have roots and bees hum.

Many textiles have had a sleepy history, tucked safely away from damp and light in tombs under the dry sands of Egypt or along the Silk Route or on the arid coastal plains of Peru, often remaining unknown until modern man disturbed them.

Others have been constantly on the move, taking stylistic influences with them, as traders plied their wares and empires expanded and receded. Textiles write a complicated and fascinating chapter of art history, a chapter of cross references that begins just before the time of Christ, when caravans first traveled the Silk Route, bringing silks from China to the West. The Romans bought these silks, unwove them, and then rewove them in their own designs. They wanted silk, but the secrets of making it were still jealously guarded within the Chinese court. One princess contrived to smuggle silkworms out to the provinces of China by hiding them in her hair, but it wasn't until the sixth century A.D. that the Byzantine emperor Justinian I began the silk

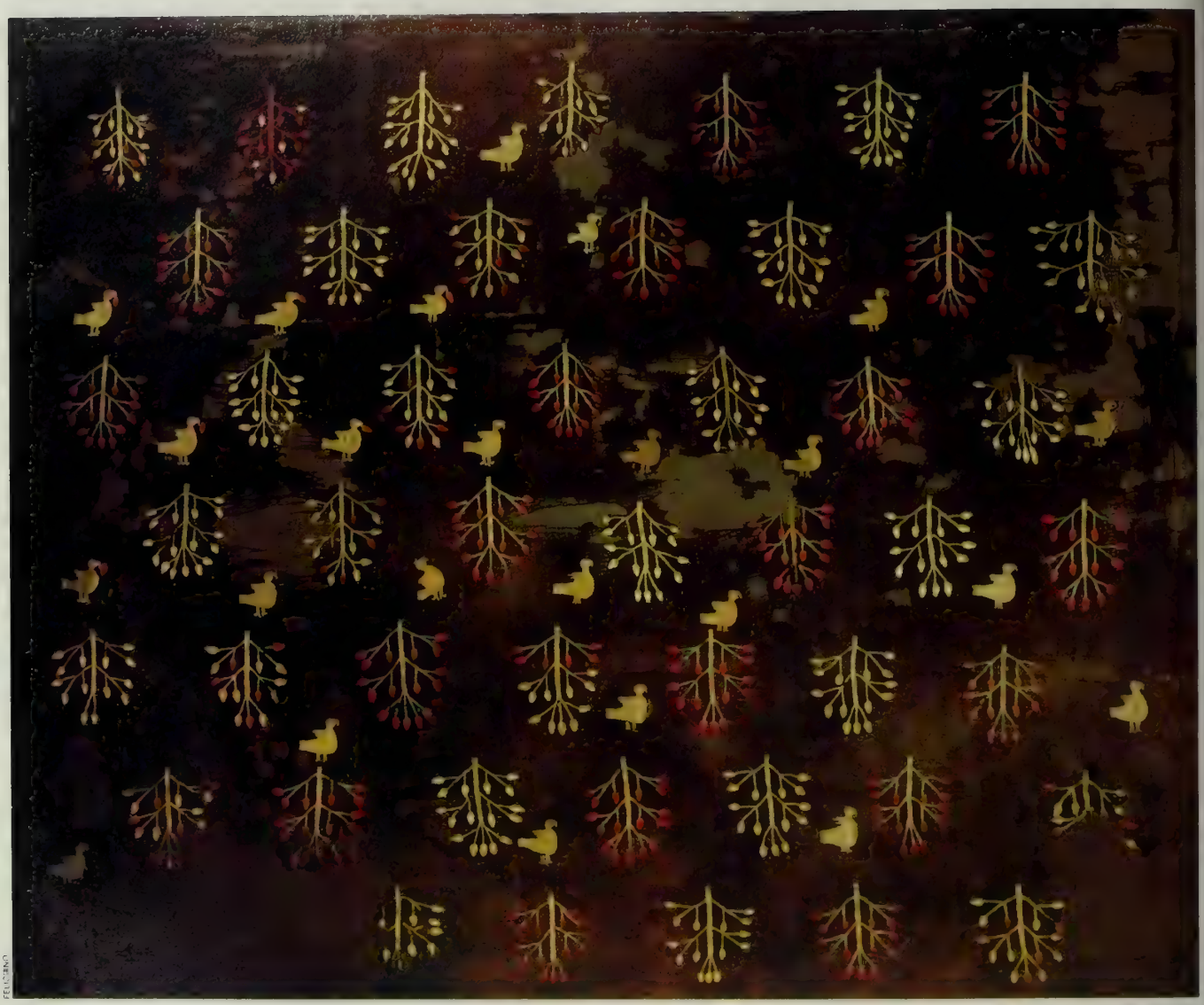


FELICIANO



BAY HIPPSLEY

OPPOSITE: *Roundel Fragment,* Coptic, 6th–7th century A.D. Woven and embroidered wool; 12″ long x 11″ wide. Traces of influences from Persia and Asia Minor are evident in this roundel with a majestic lion, symbol of power. The Textile Gallery, London. LEFT: *Textile Fragment,* Persian, Safavid period, 16th century. Silk; 24″ long x 9½″ wide. During the reign of Shah Abbas I, curvilinear designs, such as this depiction of a turbaned nobleman, were more commonly used than stylized geometric motifs. Kelekian Associates, New York. ABOVE: *Textile Fragment,* Persian, circa 17th century. Silk brocade; 28¾″ long x 14⅛″ wide. This brocade with repeated bird and flower patterns is typical of 17th-century Persian textile designs. Michael Goedhuis Ltd., Colnaghi Oriental, London.



ABOVE: *Manta*, Peruvian, Proto-Nazca period, circa 100 B.C. Cotton with wool embroidery; 58½" long x 70" wide. The textile traditions of south coast Peru emphasized color in the creations that combined plain weaving with embroidery. Painstakingly embroidered birds, some eating the fruit of upside down trees, are exhibited here. Edward H. Merrin Gallery, Inc., New York.

OPPOSITE: *Wallhanging Textile Fragment*, Coptic, circa 5th century A.D. Wool and linen; 25" long x 20" wide. Greek influences can be seen in a garden of flowers enclosing two roundels imaging Triton blowing panpipes and ridden by a Nereid. Sea dragons held by Erotes surround the garden, while clusters of grapes symbolize Dionysiac events. L'Ibis Gallery Ltd., New York.

industry in the West, as the result of bringing out of China eggs of silkworms hidden in walking sticks. In western Asia, the Sassanians from the third century developed silk weaving and later the [illegible] expanded the craft. The [illegible] in part by following the [illegible] one often-used textile motif.

Many celestial symbols [illegible] in late Chou China (circa [illegible] third century B.C.) including various groupings of stars. Fabrics bearing the star motif came along the Silk Route to the Persians, who also included it in their designs. Conquering Moslems took it on to Spain, and seven and a half centuries later Spanish settlers took textiles decorated with the star to their colonies in South America, where it reappeared on native weaving. Two thousand years later and halfway around the world, devoid of its original meaning, but decorative as ever, the star was still on the looms. It had made a romantic journey across shifting sands and turbulent seas. More than silk and wool is woven into such fabrics; there is legend and artistry, fact and fiction. An ancient textile can be a piece of history in the hand.□

—*Elizabeth Lambert*

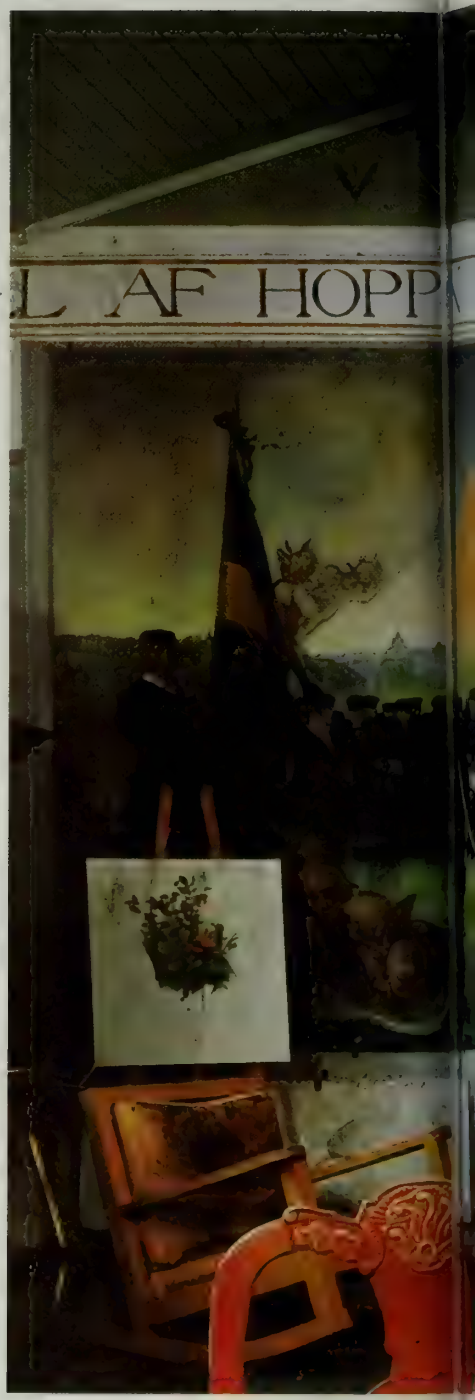


LILLA HYTTNÄS, where Swedish artist Carl Larsson and his family lived, in the hamlet of Sundborn, has the beauty and charm of a fairy-tale village. The main residence, with its gables and peaks, the eclectic collection of smaller buildings—the servants' "auberge," the brewery and bakery, the fishing shed, the stables and the onion-domed well house—are all neatly bordered by a ribbon of fencing running along a small river, which wraps around the property on two sides.

In 1889, immediately upon being given Lilla Hyttnäs's original timber cottage by his father-in-law, Sweden's "sunshine man," as Larsson is known, painted over the entrance: "Welcome to this house, to Carl Larsson and his Spouse." Indeed, the convivial artist and his wife, textile artist Karin Bergöö, welcomed all the world into their happily tumultuous world of children, art and ideas, with a series of watercolor albums illustrating "our Darlana Province home."

In his delightful album *A Home*, Larsson invited his readers to "step right into our home, an artist's idyll . . . lying at the bend in the Sundborn River just where the water broadens out a bit; there nine birches have put down their roots and lilac bushes strew the scent and splendor of Persia over the scene." He continued, with charming practicality, "You may stumble and have some difficulty finding a place for your coat in the tiny entrance hall where there are always so many children and their things."





Historic Houses: Carl Larsson's Lilla Hyttnäs

A Life of Fairy-Tale Enchantment in Sweden

PHOTOGRAPHY BY KARL-ERIK GRANATH



Portraying his home and his family—his wife, Karin, and their seven children—in a series of watercolor albums, artist Carl Larsson (1853–1919) immortalized the idyllic life enjoyed at Lilla Hyttnäs, in the Swedish hamlet of Sundborn. OPPOSITE: With its playful architectural details, the exterior of the main house anticipates the winsome interiors that gave impetus to the Scandinavian Arts and Crafts movement. ABOVE: Carl Larsson's large Studio, filled with his art and with a sculpture of him by Christian Eriksson, was inaugurated with the new century in 1900. Inscribed on the walls is a verse that impressed the artist as a child: "Diligent and full of hope do find your toil modest. The sun rises in a friendly way shining on hard work. Real progress, added peace, more joy in life. And your own comfortable home waiting 'round the corner."



NATIONALMUSEUM STOCKHOLM SWEDEN

The Larsson children had free rein at Lilla Hyttnäs, and they became the central theme of their father's albums.







ABOVE LEFT: Characteristic of Larsson's enchanting interior scenes is the watercolor *Flowers on the Windowsill*, depicting his eldest daughter, Suzanne, in the Sitting Room. TOP: A hearth-warmed corner of the Studio is adorned with Larsson's paintings. ABOVE RIGHT: The unusual color scheme of the Dining Room stirred considerable controversy, as did the chairs, designed by Karin Larsson, and produced, to his mortification, by the village carpenter and upholstered in shoe leather by the cobbler. FOLLOWING PAGES: The Sitting Room is typically Swedish, with scrubbed wood flooring, sheer curtains, bold textiles and a tablecloth designed and embroidered by Mrs. Larsson.





Unlike most children at the turn of the century, the Larsson sons and daughters had free rein at Lilla Hyttnäs, and they became the central theme of their father's albums. The artist began using his family as models by chance, during a summer when incessant rains prevented him from executing a series of nature studies he planned to use for frescoes commissioned by the National Museum in Stockholm. Increasingly frustrated, he took to prowling bearlike through the family workshop, disturbing the children at their hobbies and his wife at her loom. In desperation, Mrs. Larsson finally suggested that her husband try "anything, even painting interiors!" Fuming at his wife's "foolish idea," the artist stalked into the sitting room, where he found his son, Pontus, in the dunce's corner. The boy's expectant expression obliterated not only his father's anger, but his artist's block. Later, Larsson recalled, "Pontus was informed he was no longer a dunce, but a model. That scene became the first in *A Home*."

According to the Larsson children, the loving, vital and intensely artistic life portrayed in their father's albums was an accurate representation of their childhood. Years later Pontus remembered, "The dining room was the scene of interminable discussions about art and artists. Father finally installed shelves next to his sofa for an encyclopedia, which cut down on the discussion time." Pontus's younger sister Lisbeth recalled that books also served another practical purpose. "If the soup was too warm, the *Pickwick Club* was brought out and read for a bit, until we no longer needed to blow on our plates."

Though best remembered for his watercolors, Larsson worked professionally as a historical muralist, and even in this type of endeavor his close-knit family played a significant role. Mrs. Larsson designed and sewed the historical costumes that were worn by the children, who frequently posed for their father. The rambunctious youngsters and their frolicsome pets were always welcome in the studio, which, being the largest room in the house, was fondly known as the *superlitivum*.

Often, however, the children longed to abandon modeling in favor of their hobbies or a Viking foray in their rowboat. Once, when commiserating with Pontus on the disagreeableness of summer school lessons, Larsson was informed by his son that "to torture a person with a half summer of modeling should also be forbidden by law." Little daunted, the artist released his son and scooped up his daughter Brita, who at the age of three loved being painted while she was dandled on her father's knee.

Both Larsson and his wife were active participants in the Arts and Crafts movement, and they incorporated into their home many of the new "handcrafted" designs discovered in their travels on the continent.

continued on page 200





Of the ... Room, called the "Old Room," Larsson wrote: "You'll find all kinds of things ... binets, chests and tables from the 16th and 17th centuries. . . ." The built-in ... visitors' names. Karin Larsson created the tapestry chair upholstery. ABOVE ... Bedroom was a retreat from which he could see into the family workshop, the room where Karin and her daughters wove and sewed.



The Larssons' enthusiasms made their home the catalyst of the Arts and Crafts movement in Scandinavia.



NATIONAL MUSEUM, STOCKHOLM, SWEDEN

Larsson painted *Autumn*, 1884, [illegible] in the small French town of Grez, before acquiring Lilla Hyttnäs.


Tanqueray
IMPORTED
750ml
(25·4 FL.OZS)
94·6
PROOF
Tanqueray
SPECIAL DRY
Distilled English Gin
CHARLES TANQUERAY & Co LTD.
LONDON. ENGLAND.
Own a bottle.
It's worth the price
to have at least one thing in your life
that's absolutely perfect.
Tanqueray Gin, a singular experience.

Abraham Louis Breguet watchmaker extraordinary.



Abraham Louis Breguet (1747-1823).

Abraham Louis Breguet was born in watchmaking territory, at Neuchâtel, Switzerland, in 1747. Watchmaking at this time had not yet become an industry, it was still an art, and Breguet became one of its greatest practitioners from the age of only fifteen on.

Breguet set up his business in Paris, at 39 Quai de l'Horloge and quickly came to the attention of Louis XV. In a short while, no crowned head or celebrity in Europe was without a Breguet timekeeper. Breguet was the first man ever to make a totally automatic watch that could keep perfect time for eight years without maintenance. And this same watch is still keeping accurate time today.

Breguet's inventions enabled time to be recorded to the nearest tenth of a second, which gave a huge boost to the science of the period. Marine navigation, astronomy and physics all made major advances, directly attributable to his work. And the beauty of his work was such that people began to regard timepieces as jewells. Breguet's signature on a watch soon became like Boulle's signature on furniture, or like Rembrandt's on a pain

The list of his inventions and engineering solutions would fill volumes : he developed the self-winding watch to a new state of perfection and his spiral spring enabled him to produce watches that were thinner and more elegant than any made before. His "tourbillon" or revolving carriage watch, his tact watch for telling the time by touch, his special and unusual watches, and his constant force escapement are all landmarks in watchmaking.

And so when Breguet died on September 3rd 1823, watchmaking had advanced two centuries in a lifetime.

And since that time, his successors have been doing their utmost to continue his tradition of craftsmanship and ingenuity. In presenting the results of their craft, they express the same respect and love Abraham Louis Breguet had for care, accuracy, and beauty.

Five ways you can tell a genuine Breguet.

THE BREGUET MILLING. Unique to Breguet is the distinctive milling, bordered by a delicate moulding, which surrounds the case.

Its function on a Breguet watch is similar to that of a watermark on a banknote : it guarantees its authenticity.





THE BREGUET LUGS. Quite different from those on other watches. They are made in solid 18-carat gold and their shape is delicately rounded.

The strap is attached to a screw-threaded gold stem. An ultimate refinement combining elegance and security.

THE BREGUET DIALS. They are engine-turned by hand with infinite care in gold or in silver. They are the embodiment of Breguet's classic simplicity.

The stone watchfaces need to be carved with meticulous accuracy : the centre stone is cut away sliver by sliver in order to hollow out Breguet's world-renowned signature. The little "window" is cut out of the main stone with patient precision : only Breguet has this signature.

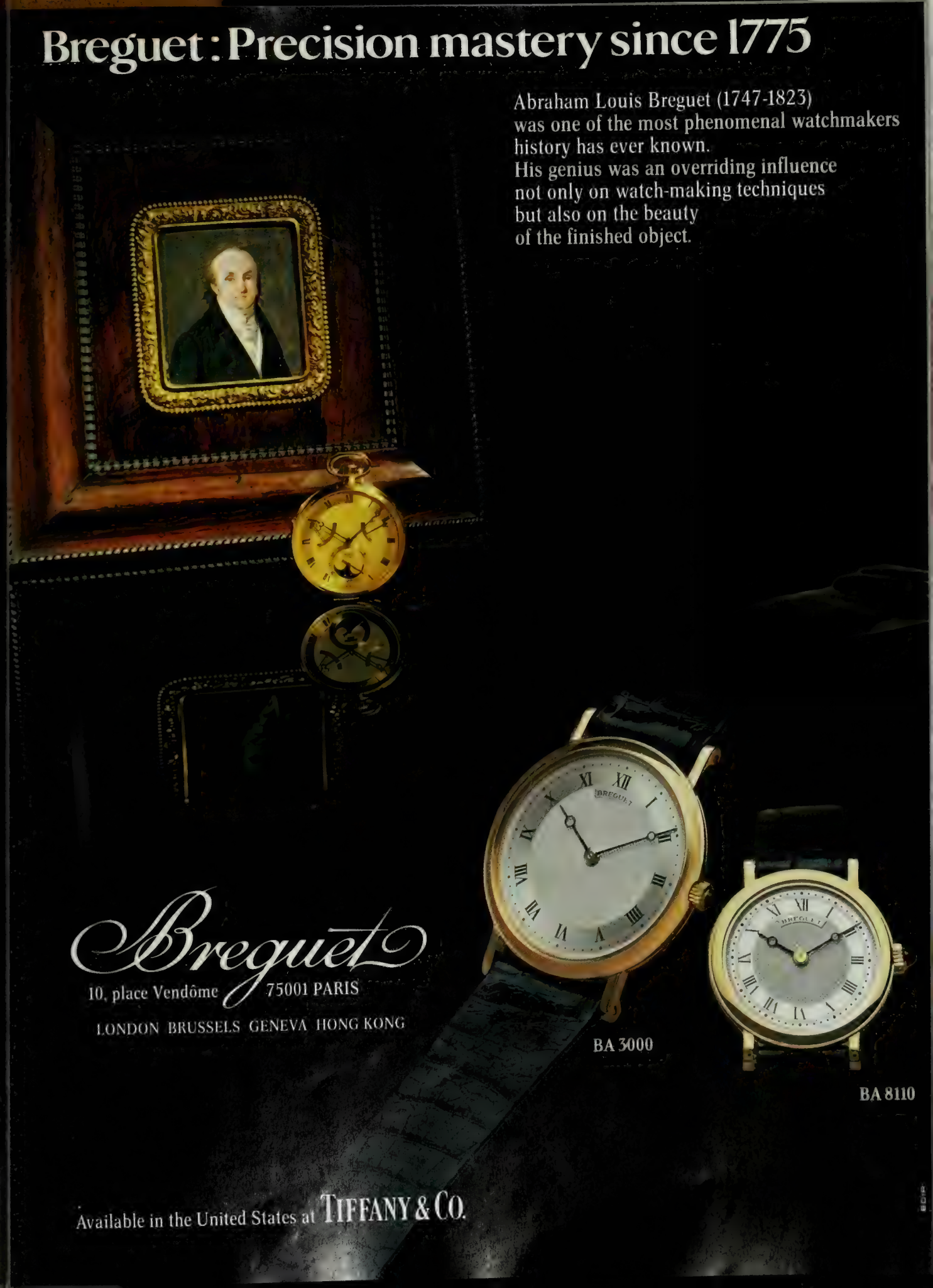
THE BREGUET HANDS. The best ideas are always simple. Everybody knows the world-famous Breguet hands with the circle even though they do not necessarily realize that Breguet invented it. Whether in the workings or on the surface, no part of a watch has escaped improvement by Breguet.

THE BREGUET BUCKLE. It is made out of solid 18-carat gold which is drawn and threaded.

The ultimate in elegance and craftsmanship.

Breguet : Precision mastery since 1775

Abraham Louis Breguet (1747-1823)
was one of the most phenomenal watchmakers
history has ever known.
His genius was an overriding influence
not only on watch-making techniques
but also on the beauty
of the finished object.



Breguet

10, place Vendôme 75001 PARIS

LONDON BRUSSELS GENEVA HONG KONG

BA 3000

BA 8110

Available in the United States at TIFFANY & CO.

Celebration of the Past
in a Roman Palazzo
continued from page 105

for the entire décor. The decoration of the library, for instance, is the result of finding a series of Medici medallions in a shop. Once we had placed them, all the rest followed.

"In most of my work," he continues, "I have been concerned with bringing old houses back to a new life. I am less interested in creating a so-called original contemporary style, as I consider 'originality' to be more



Frescoed with mythological scenes and a trompe l'oeil ceiling, the Corridor Gallery has been carefully restored by Lorenzo Mongiardino.

of a problem than a virtue. In any age there is only a handful of great creative artists, and even then one age copies from another. During the Renaissance, the greatest artists all tried very seriously to copy the works of ancient Greece and Rome.

"The most important lesson I ever learned was from the Greek philosopher Zeno, of the fifth century B.C. Shortly after the Parthenon was completed, he came to Athens and went to inspect the building. 'Absolutely beautiful,' he said. 'It looks as though it has always been there!' "

The same may be said of Lorenzo Mongiardino's interiors for this Roman palazzo. He has bestowed upon it not only continuing life, but a serenely timeless spirit as well.□

—Adrian Cook



Above all else...

Hand-cast by Virginia Metalcrafters and available through interior designers and fine decorating retailers, this precise reproduction of a colonial chandelier typifies the Virginia Metalcrafters transcendent line of accessories, including lamps, lanterns, candlesticks, fireplace equipment, hand colored framed prints, as well as meticulously finished solid mahogany accessories. 64 page full color catalog—$3.00.

VIRGINIA METALCRAFTERS · SINCE 1890 ·

Virginia Metalcrafters®

1010 East Main St., Waynesboro, VA 22980

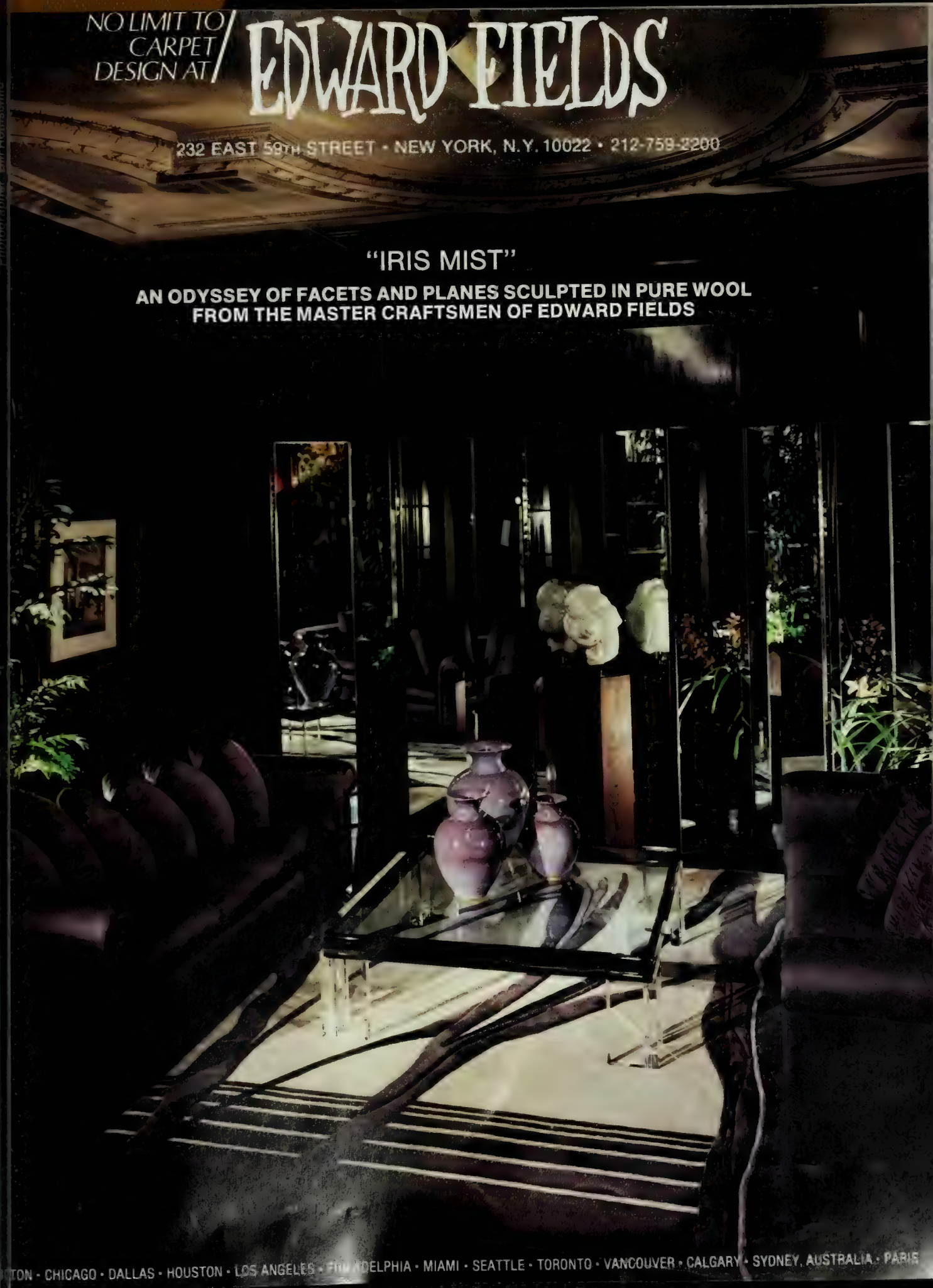
NO LIMIT TO CARPET DESIGN AT

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022 • 212-759-2200

"IRIS MIST"

AN ODYSSEY OF FACETS AND PLANES SCULPTED IN PURE WOOL FROM THE MASTER CRAFTSMEN OF EDWARD FIELDS



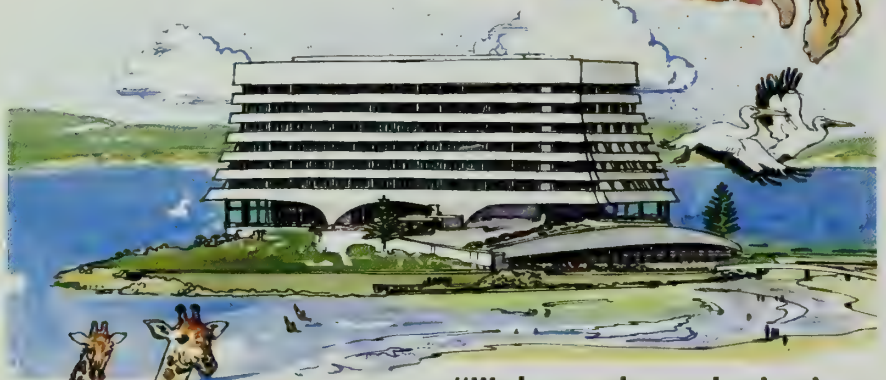
TON • CHICAGO • DALLAS • HOUSTON • LOS ANGELES • PHILADELPHIA • MIAMI • SEATTLE • TORONTO • VANCOUVER • CALGARY • SYDNEY, AUSTRALIA • PARIS

Our pride is riding on every flight.



"We create a once-in-a-lifetime experience, five times a week."

We have more flights to South Africa than all other airlines, combined. But flying more isn't our goal; we want to fly better, to make it the best flying experience you've ever had. And we fly to a land of beautiful contrasts: breathtaking natural beauty, sophisticated night life, gourmet restaurants, bustling cities and a land where your dollar goes a lot further.



"We have only one destination, and we know it like our own backyard."

The finest hotels and restaurants, the best deal on a rent-a-car package, the best tours of our game parks, the best of most lifestyles. *And we guarantee our airfares for 12 months from date of booking, without deposit.*



Please call your Travel Agent, or fill out this coupon for more information on South African Tour and Travel.
SAA Tours Department, 605 Fifth Avenue, New York, N.Y. 10017

Name _____

Address _____

City _____ State _____ Zip _____

District Sales Offices in
New York, Houston, Chicago, Los Angeles, San Francisco, and Toronto, Canada.

AD3-9

Hugh Newell Jacobsen
continued from page 155

came something directly imported from Greece—a statue for the end of the pool. Mr. Jacobsen, ever tongue-in-cheek, calls this replica of the famous fifth-century B.C. bronze, "Poseidon throwing the cream pie." Insinuated between the curved walls backdropping the statue is a shower au naturel, typical of the ingenious touches for which the architect is noted. Others include recessed



Bluestone flooring, used throughout the house, extends to the rear terrace, softly blending with the surrounding landscape.

kitchen windows through which it's possible to find out who just rang the doorbell, and a sliding bookcase that seals the dining room or opens it (the latter a client modification).

But Hugh Jacobsen is the first to admit that the house isn't altogether typical of his work. "There's tremendous discipline here," he muses. "The site carried such a sense of responsibility." He calls it "basically a 1930s aesthetic." In recognition, he included Le Corbusier–designed chairs because they were so attuned to "the railings and proportions and mood of this classically modern house." There is a full circle somewhere here. For Le Corbusier, like the clients and sensitive architect, also took inspiration from the enchanted Greek isles. □

—Nory Miller

MARBRO



LaLune

A specially processed Continental crystal lamp combining the lunar-like lustre of moonglow matte finish with the aura created by brilliant starbright cut crystal for the romantic in all of us.

PHOTOGRAPHY BY ART WALDINGER

1625 SOUTH LOS ANGELES STREET • LOS ANGELES, CALIFORNIA 90015 • (213) 748-6226

Carl Larsson's Lilla Hyttnäs
continued from page 190



Characteristic of the décor, a charming portrait of the youngest Larsson daughter, Kersti, bearing a bread basket, was painted directly onto a wooden door inside the Reading Room.

They also collected old handmade objects such as antique locks, and even the log cabin that became their servants' "auberge." These enthusiasms, which were popularized by the album series, made their home a key catalyst of the Scandinavian Arts and Crafts movement and gave the Larssons the reputation of being leaders of the cultural avant-garde.

Not everyone shared the Larssons' appreciation of bright colors and innovative furniture designs, however. One critic described Lilla Hyttnäs as "the nation's first proper home without proper draperies." The family's domestic staff considered the kitchen "the only unspoiled room" in the house. An aunt, Emmy, was shocked when Mrs. Larsson asked the village cobbler to sew cushions for the dining room chairs "of common undyed

continued on page 202

"It has to be Van Luit."

The artistic brilliance is unmistakable. For only Van Luit could interpret ancient Coptic designs in a way so eminently suited to contemporary elegance.

With "Constantine," shown here, you have a choice of 4 color combinations, and companion patterns. You will find it in the "Kismet" collection—Van Luit's latest.

Albert Van Luit & Co.
WALLCOVERINGS & FABRICS
4000 Chevy Chase Drive,
Los Angeles, CA 90039

This is "The Realm of the Sacred Dragon." An authentic Sung Dynasty Savonnerie reproduction—utterly stunning. Available in custom sizes, shapes and colors.

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414.
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280

Los Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami, Phoenix, Troy
London, Paris



Photo: Jaime Ardiles-Arce

COPYRIGHT 1983 KIDDER PEABODY & CO. INCORPORATED



Kidder, Peabody
& Co. INCORPORATED
Founded 1865
Members New York and American Stock Exchanges
over 60 offices worldwide / Member SIPC

L.L.Bean®
Outdoor Sporting Specialties



FREE
Christmas
Catalog

Features Bean favorites for men, women and children as well as new ideas for practical, functional gifts. Quality apparel and footwear, woodburning products, home furnishings and winter sports equipment. Many items of our own manufacture. All guaranteed 100% satisfactory

Mail order shopping at Bean's is fast and efficient. Order any time, 24 hours a day, by phone or mail. We ship promptly and pay postage.

Send Free Christmas Catalog

Name _____

Address _____

City _____ State _____ Zip

L. L. Bean, Inc., 2851 Cedar St., Freeport, ME 04033

Carl Larsson's Lilla Hyttnäs
continued from page 200



The *härbret*, a typical Swedish wooden storehouse on poles, was used as summer quarters for guests and servants and for storing costumes worn by Larsson's models.

shoe leather," and this same aunt condemned the tearing out of "a perfectly new plaster ceiling" in the children's room to expose the roof beams. She was soon referring to that bright and airy chamber as a "prison hole." Finally, Mrs. Larsson's furniture designs caused Arnbom, the village carpenter, to rebel. Only under pressure did he complete the commission "of those ugly things," and to conceal the fact that he had made them, he even delivered the pieces in the dark of night in a borrowed wagon.

History has finally vindicated Mrs. Larsson and her aesthetic ideas, and several of her Flemish-weave tapestries are now in the permanent collection of Sweden's National Museum. Similarly, Carl Larsson's watercolors have recently achieved a great resurgence of popularity. It is comforting to know that not only is the couple's artistic work prized, but their descendants continue to enjoy the enchanted way of life created at Lilla Hyttnäs. There, to this day, their grandchildren and great-grandchildren cherish and maintain Carl and Karin Larsson's artist's idyll at the bend in the Sundborn River.□

—Hathaway Hardy

Let our bird cradle your baby.



NEWEL.

The largest and most extraordinary antique resource in the world.

vel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade.

RHA040C

"A forgotten elegance returns to Honolulu with the new Halekulani."



From October '83, the new Halekulani is able to fulfill the expectations of even the most impossible perfectionist, to whom elegance is an integral part of daily life and style is nothing more than a natural attribute.
Five acres of gardens stretch to Waikiki Beach. The cool, tropical-white interior of each spacious guest room leads to its own lanai, with truly spectacular views of Diamond Head and the ocean.
The new Halekulani is born, and Honolulu will never be the same again.

Halekulani

A REGENT · INTERNATIONAL RESORT

HONG KONG BANGKOK KUALA LUMPUR MANILA COLOMBO FIJI SYDNEY MELBOURNE HAWAII ALBUQUERQUE NEW YORK CHICAGO PUERTO RICO
HALEKULANI 808-923-2311, TELEX 8382 HALE HR; U.S.A. TOLL FREE 800-545-4000 OR YOUR TRAVEL AGENT.

---

bloomingdale's BY MAIL



Holiday cheer served in shimmering splendour with Godinger's silverplate over solid brass. The 8" wine cooler, $90. Also in a 3½" wine coaster, $30. For more of the season's gift ideas, our Christmas Catalogue—Fête de France—100 pages of delightful discoveries, from perennial favorites to the festive and fun. Plus, in November, our 60 page Gift Catalogue of last-minute finds. Receive both as a bonus with your purchase.

Or, for the catalogues alone, simply send $4.

bloomingdale's CHRISTMAS 1983 FÊTE DE FRANCE

TO ORDER MERCHANDISE, CALL TOLL FREE (800) 238-3436, OR WRITE:

Charge: ☐ Bloomingdale's ☐ MC ☐ Visa ☐ Amex
_____ Exp. Date _____
Signature _____

Cooler #7518 $90	☐
Coaster #7519 $30	☐
Please add $5 shipping and handling for merchandise	☐
VA residents add 4% sales tax	☐
Total	☐

bloomingdale's BY MAIL
Dept. 793, 115 Brand Road
Salem, VA 241[illegible]

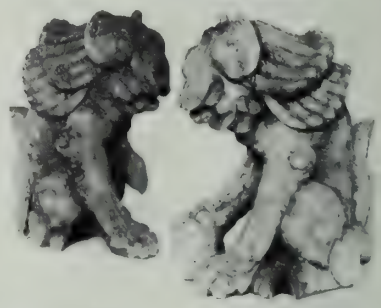
☐ **Catalogues Only, $4**

Name _____
Address _____
City _____
State _____

STOP - Your search for accessories is over! Mandarin's vast selection includes these dramatic pieces which are 2'-4' tall.









MANDARIN ANTIQUES, LTD.

9:00-5:30 Monday-Saturday
812 West Pine Street P.O. Box 428
Farmville, N.C. 27828-0428
Wholesale & Retail
919-753-3324

Chester Barrie
LONDON W.1.
COLLECTION

The Clothier for Americans who Speak Proper English.



Your continental wool wardrobe is indomitably dapper, and definitely English. Chester Barrie to be precise. Suits, slacks, sportcoats and topcoats for very proper Americans.

© 1983 Chester Barrie



Selected models available in Canada

THERMADOR: THA

TIMELESS QUALITY

Quality that endures, in kitchen applia
already ahead of their time. MicroThe
Micro-Convection and conventional o
Downdraft and conventional gas and el
cooktops. Superb dishwashers, compac
and hoods. 20 exceptional appliances cr
without compromise. Plan for the fu

Thermador

When performance counts.

For a free brochure contact your dealer or write: Therm
5119 District Boulevard, Dept. E, Los Angeles, CA
213/562-1133 A division of NI Industries, Inc.



Danny Alessandro, Ltd.
Edwin Jackson, Inc.

1156 Second Avenue, New York, N.Y. 10021
(212) 421-1928 (212) 759-8210

157 East 64th Street, New York, N.Y. 10021
(212) 879-0510

Three entire buildings of display
Member of Art & Antique Dealers League of America

Modern Mantlepiece with black Plexiglass inlays. Available with Brass or Stainless Steel trim. Custom to size.

America's largest fireplace specialists since 1879
Also, antique and reproduction 18th century marble and wood mantels
club fenders, andirons, firescreens and hearth accessories.

Handcrafted elegance for the discriminating buyer.

Only the finest.

Custom-ordered antique reproductions are a speciality at Williams Antiques. Our expert furniture craftsmen hand-carve each piece using 18th century methods, then hand-rub each to a beautiful satin finish. Our craftsmen can reproduce any furniture design, using your sketches or photographs as a guide.



#100
Philadelphia Chippendale
Highboy



#101
Philadelphia Chippendale
Lowboy

end $3 for our new color catalog including
ables and chairs, desks & etc. or call Toll-
ree 1/800—241-1918 for further information.

WILLIAMS ANTIQUES, INC.

010 Peachtree Road • Atlanta, GA 30319 • (404) 233-4072 • (800) 241-1918



"AHH-HA. THE SIGN OF AN ENERGY-EFFICIENT HOME."

ntroducing the Thermal Crafted™ Home program from Owens-Corning. It's he sign that the home you buy is designed to be more energy-efficient than other comparable homes.

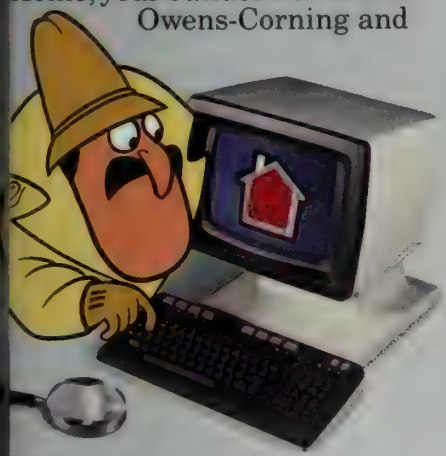
The new home buyer, before he moved in, has always had to live with one great unknown: how big a bite were fuel bills going to take in his monthly budget?

Until now.

Because, today, a lot of homebuilders are working with Owens-Corning, the building products manufacturer, to build a totally new kind of home. A home designed from the beginning around a state-of-the-art computer system, to be energy-efficient. A home constructed with quality insulating materials and construction techniques. A Thermal Crafted Home.

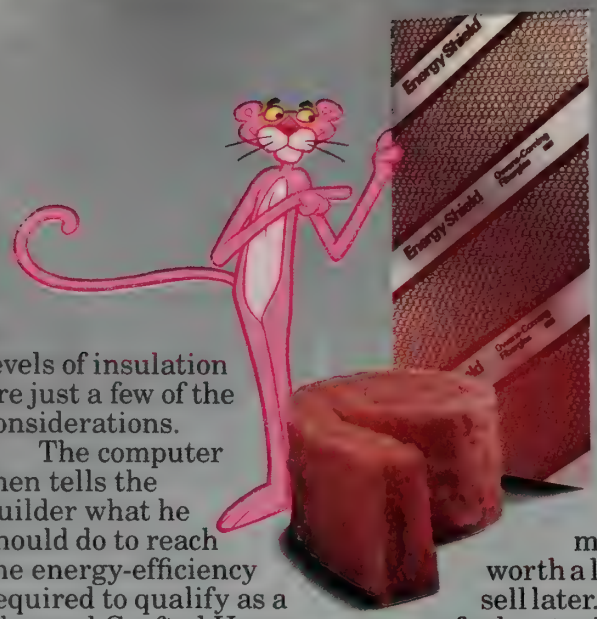
COMPUTER ANALYZED HOME DESIGN.

To build a Thermal Crafted Home, your builder works with Owens-Corning and



our computerized design system. This allows him to evaluate his home plans and the use of various construction options to save energy.

The direction a house faces, the type of windows used, or the levels of insulation are just a few of the considerations.



The computer then tells the builder what he should do to reach the energy-efficiency required to qualify as a Thermal Crafted Home.

BUILDING PRODUCTS THAT BUILD ENERGY SAVINGS.*

The energy-efficiency of a home is affected by all the elements of construction. So a Thermal Crafted Home isn't only designed well. It's also built with energy-saving materials, such as famous Owens-Corning pink Fiberglas® insulation. Or, if the plans call for insulated sheathing, the new Owens-Corning Energy Shield™ sheathing.

A COST OF LIVING DECREASE.

While a Thermal Crafted Home is designed to save you money on your heating and cooling costs every month, it may also help you buy the home you didn't think you could afford.

With a conventional home, utility costs can eat up a large chunk of your monthly budget. But, with a Thermal Crafted Home, the money you save on heating and cooling could help you carry a larger mortgage.

And, as much sense as a Thermal Crafted Home makes now, it may be worth a lot if you decide to sell later. It's easy to see that as fuel costs rise, so will the resale value of energy-efficient homes.

LOOK FOR THE SIGN.

A Thermal Crafted Home is one more way you can be sure the home you're buying is your best home value. Because it's backed by state-of-the-art thermal design technology, energy-saving building materials and your builder's commitment to energy-efficient construction.

Look for the sign of an energy-efficient home when you're looking for a new home. Or ask your builder about his Thermal Crafted Homes.

*Savings vary. Higher R-values mean greater insulating power.

OWENS/CORNING
FIBERGLAS

© O.-C.F. Corp. 1983
® & © 1983 United Artists. All Rights Reserved.



Please tell more about the Thermal Crafted™ Home program from Owens-Corning. Clip and send to:
B.P.V. Meeks
Owens-Corning Fiberglas Corp.
Fiberglas Tower
Toledo, Ohio 43659

Name_____
Address_____
City_____
State_____ Zip_____



Wailea is Hawaii's superb beach resort.
We've 5 uncrowded crescent beaches fronting 2 luxury hotels,
3 villages of garden condominiums, 2 scenic championship golf courses
and a 14-court tennis club with Hawaii's only grass
courts. All wrapped in Maui's finest leeward weather.
Spacious. Luxurious. Wailea is a place apart.

Ask your travel agent or write:
WAILEA, Box 3440, Honolulu, HI 96801
Hotel Inter-Continental Maui
The Westin Wailea Beach
Vacation Resorts/Wailea (condominium rentals)

Fly the friendly skies of United.

Wailea Maui



Toshiba's V-S36 VCR gives you true high fidelity stereo to the tune of 20 hz to 20 Khz, with an unheard-of dynamic range of 80 dB. Plus 4-head tracking, 117-channel cable capability and wireless remote.

Shouldn't a VCR give your ears their money's worth? Instead of just 84 cents worth?

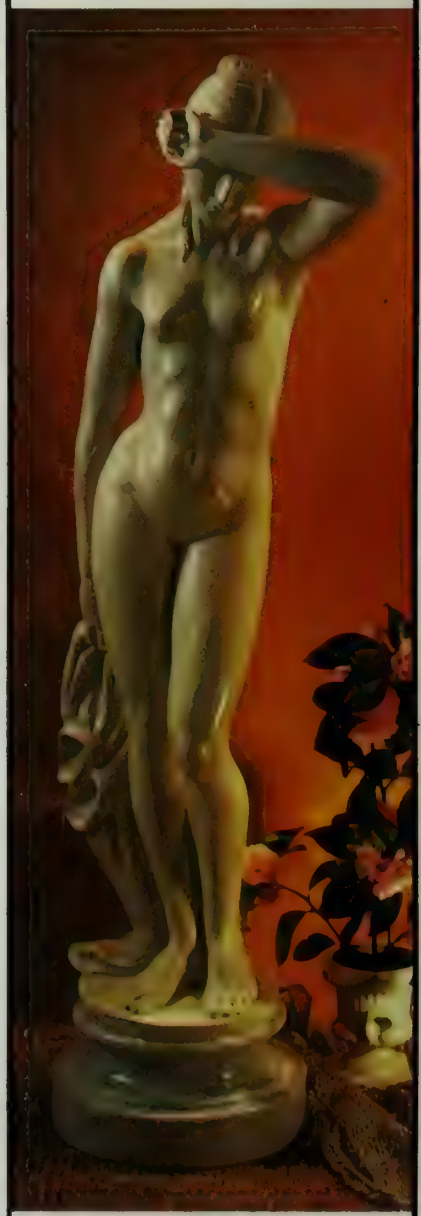
In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc. 82 Totowa Road Wayne, NJ 07470

Elegance Speaks Softly
but says much

Nothing enhances an environment or compliments one's taste more than exquisite statuary, for example, LA TIMIDE.

Reproduced from an unknown master of the 18th century, it is 47" high on a marble base. Its oxolyte composition (similar to Carrara marble in weight, feel and appearance) is suitable for outdoors or in. $1497 ppd. Check/Visa/MC. Color catalogue of 112 masterworks $3.

Eleganza Ltd.
Importers of Fine Statuary
1820-5S Magnolia Way W.
Seattle, Washington 98199



LA TIMIDE



WICKER WORKS 1983/STONE & STECCATI PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

PETER ROCCHIA

the wicker works

furniture and accessories by PETER ROCCHIA—fabric by AAGOT/ROCCHIA

send $5 for design portfolio to

PETER ROCCHIA, 650 potrero avenue, san francisco, california 94110; telephone (415) 285-6400; telex 330408

san francisco, los angeles, seattle, denver/kneedler-fauchere; **portland**/wayne martin, inc; **dallas, houston**/walter lee culp assoc; **chicago, troy (mich.)**/rozmalin; **boston**/george and frances davison; **new york**/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd; **miami, atlanta**/jerry pair & assoc; **overseas showrooms: london, paris, stuttgart, zurich, portocervo (sardinia), kuwait, jeddah, roma.**

Benjamin Ginsburg—The End of an Era

FROM THE BEGINNING of this century, the revival of interest in Colonial Americana has been quietly shaped by a small but determined group of dealers. Names like Israel Sack and Josef Kindig are legendary in this context: In an age when eyes were turned on Europe, these dealers turned gazes homeward, to focus on a part of their national heritage few contemporaries either appreciated or understood. Of the present generation, few have exerted more influence than Benjamin Ginsburg on major collections such as those of the du Ponts, Fords and Karoliks. Thus, as the curtain falls on Benjamin Ginsburg Antiquary, the auction at Christie's on October 14 and 15 of this year promises to be one of the first great sales of the season.

One of the most important groups of furniture associated with Mr. Ginsburg was a set of eight New York Queen Anne walnut side chairs made for the Apthorp family around 1730. First offered in the early 1960s to a curator at Winterthur—who, curiously, thought they were Rhode Island chairs and expressed little interest in them—they were then snapped up by Mr. Ginsburg and his partner, Bernard Levy, who recalls paying less than $20,000 for the set. "Just as we were about to shake hands on it," Mr. Levy says, "another dealer telephoned the owner and made a slightly lower offer, sight unseen, which clinched the deal for us."

When Mr. Ginsburg and Mr. Levy parted company in 1973, each took four of the magnificent chairs. Of his four, Mr. Ginsburg will keep one. Another is on loan to the Metropolitan Museum of Art, where it is promised as a gift. The remaining two will be sold at Christie's. "They are the quintessential New York Queen Anne chairs," says Christie's Americana specialist Dean Failey. He adds,



PHOTOGRAPHY FELICIANO

For those who believe children should be seen and not heard, these English dummy boards, circa 1700, should prove unrivaled models of deportment. They will be auctioned at Christie's on October 15, with other pieces from the Benjamin Ginsburg collection.





ABOVE: A pair of George III mahogany game tables, circa 1770, demonstrate the 18th century's lyrical adaptation of "Gothick" ornament. Inspired by plate 44 of Chippendale's 1754 *Gentleman & Cabinet-Maker's Director*, they are expected to bring between $25,000 and $35,000. RIGHT: A mahogany tall-case clock, circa 1810, presents a more typical example of the Chippendale style. It was designed by Pennsylvania clockmakers Owen & Sile, who balanced the ornate carvings with the disciplined lines of the burgeoning Federal period. It is estimated at $15,000–$20,000.

continued on page 216



PLAYERS GO PLACES

New Players.

Regular and Menthol
Kings and 100's.



Kings: 12 mg "tar," 1.0 mg nicotine—100's: 14 mg "tar,"
1.1 mg nicotine av. per cigarette, by FTC method

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983



FREE. FREE. FREE.

Tappan Converta-Cook.™

It's so well engineered all we could improve was the price.

Buy a Tappan Converta-Cook grilltop between now and December 30, 1983, and it will cost you just $569.00*.

Then, we'll throw in a rotisserie. Free.

A nonstick griddle. Free.

And an open coil module. Free.

That's $259.85* worth of cooking modules that you can plug in and out in four different combinations. So you get complete cooking versatility in just one cooktop. And our unique lift-up vent pulls away smoke and odors automatically.

What's more, Converta-Cook has some intelligent engineering features that Jenn-Air® and other brands can't match.

Our griddle is genuine DuPont Silverstone.® Jenn-Air's isn't.

Our grill pan and chrome liner—all the messy stuff—go right in the dishwasher. Jenn-Air's don't.

Surprised? Your dealer can tell you the details. Just get there before December 30.

Because the way we build Converta-Cooks, they last almost forev

But this offe

TAPP S COOKING™

T es, Mansfield, Ohio 44901

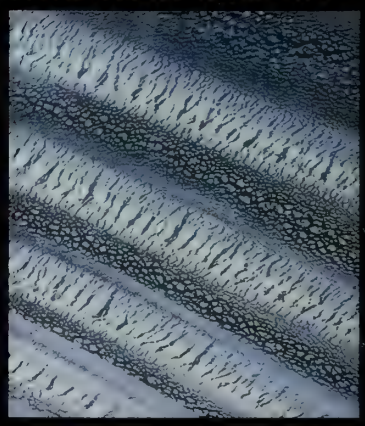
*Suggested retail pric t included. This offer applies to our popular Model #13-2581. All are made in the USA.

BARBINI

20th century, contemporary, Venetian glass lighting with 13th century glassmaking origins.



Nella 36 Tavolo. 15¾" high. 10" wide. Hand-blown, saline etched amber glass. 1-100 W.





Rio Tavolo. 13¾" high. 9¾" wide. Hand-blown, transparent spiral with white opal base. 1-60 W.

Through your designer.

lighting associates inc

305 East 63 Street
New York, NY 10021
(212) 751-0575

Dallas, Houston: Waitman Martin, Inc.
Los Angeles: Janus et Cie., P.D.C.
San Francisco: Wayne Guthrie & Associates
Portland: Anderson/Douglas, Inc.
Minneapolis: Phyllis Murray, Inc.

LORIN MARSH LTD.
FINE FURNITURE & ACCESSORIES

D&D BUILDING
979 THIRD AVE., N.Y.C. 10022
(212) PL 9-8700

CHICAGO: Frank Charles Assoc. (312) 644-3998
DALLAS: Vivian Watson Assoc. (214) 651-0211
LOS ANGELES: Mitchell/Mann Assoc. (213) 652-8370
SAN FRANCISCO: Compendium (415) 863-4190
SEATTLE: Jane Piper Reid & Co. (206) 621-9290
TORONTO: El-Kar Oriental Designs, Inc. (416) 968-9338
THROUGH YOUR ARCHITECT OR DESIGNER



From our Privé Collection: Set of 3 Japanese EDO Period Samurai Dolls
25" high (Circa 1800). Early MEIJI Period Tansu (Circa 1870).

Benjamin Ginsburg — The End of an Era

continued from page 212



At the Ginsburg auction, a Chippendale mirror, circa 1770, will accompany a sideboard, circa 1800, attributed to John and/or Thomas Seymour. Estimates are $6,000–$9,000 and $25,000–$35,000, respectively.



Additional lots will include a Chippendale chest-on-cupboard, circa 1765, once owned by Charles Carroll of Baltimore and estimated at $80,000–$120,000, and a side chair, ca. 1775, estimated at $8,000–$12,000.

"Their quality is like that of the so-called 'sample' chairs, a very small group of Philadelphia Chippendale chairs that represented the best the cabinetmaker was capable of producing." Estimated to sell for more than $100,000 each, they could fetch considerably higher prices.

The Benjamin Ginsburg Antiquary sale comes at a propitious time. After nearly a decade of successful Americana auctions, punctuated by one record price after another, the 1981–82 season saw an unexpected lag in interest. With Christie's June 12, 1982 sale, strong prices returned to the market, as a Texas collector bid $350,000 for a rare Goddard-Townsend block- and shell-carved kneehole dressing table, and then $260,000 for a fine Newport circular tea table. On January 29, 1983, the firm of Israel Sack rewrote the record book with a $625,000 bid for another Goddard-Townsend dressing table, and nearly everyone felt that the old excitement had returned.

Coming when it does, the Ginsburg sale is expected to confirm this optimism at all levels of the market. A Maryland Chippendale mahogany chest-on-cupboard (est. $80,000–$120,000); a New York Chippendale mahogany block-front kneehole desk (est. $30,000–$50,000); and a Massachusetts Federal mahogany and bird's-eye maple sideboard attributed to John and/or Thomas Seymour of Boston (est. $25,000–$35,000) will be offered among many less costly pieces, including a New York Federal mahogany drop-leaf table made in the manner of Duncan Phyfe (est. $1,000–$1,500).

Intriguing provenances have sparked considerable interest in other quarters. For example, a Rhode Island Chippendale mahogany card table (est. $20,000–$30,000) made for William Ellery, a signer of the Declaration of Independence, will accompany a fine pair of New York Chippendale "tassel-back" side chairs once owned by Stephen Van Rensselaer III, a member of one of New York's founding families. In our own time, few private collectors have amassed as extensive a collection as Bernice Chrysler Garbisch, from whom Benjamin Ginsburg's wife, Cora, acquired a rare American flat-stitched needlework picture of Adam and Eve, circa 1750. One of the earliest

continued on page 220

ntemporary furniture, handmade and
table, visit a McGuire showroom.
36-page, full-color booklet, send $3.00
-Guire, Dept. AD9-83, 38 Hotaling,
on Square, San Francisco, CA 94111.

Other showrooms: Los Angeles, New York,
Chicago, Boston, Miami, Atlanta, Dallas, Seattle,
Portland, Denver, High Point, Washington, D.C.
International: Belgium, Canada, France, Italy,
Great Britain, Greece, Switzerland, West Germany.

McGUIRE







Down Comforters
& DOWN PILLOWS
FACTORY DIRECT PRICES

You'll save 50% and more off normal retail when you buy directly from the Company Store factory outlet. Down comforters are for those who appreciate luxury and love warmth. Hand-guided sewing and the finest white European down...nature's best insulation ...go into every comforter we make. These comforters are covered with a down proof cotton/polyester fabric, woven to stay on your bed. Coordinating down pillows are the perfect complement for total sleep comfort.

We're the factory outlet for Gillette Industries (founded in 1911), the national manufacturer of Bill Blass women's down coats. We're America's Down Professionals making down comforters, down pillows, designer down robes, and other quality down products in Wisconsin. **Call or write for your free down catalog.**

☎ 1-800-356-9367

The Company Store™

Square Stitch Down Comforters	*Colors*
☐Twin (60"x86") $89	☐Lt. Blue
☐Queen/Full(86"x86") $119	☐Beige
☐King (102"x86") $149	

Down Pillows	*Colors*
☐Standard (20"x26") $30	☐Lt. Blue
☐Queen (20"x30") $40	☐Beige
☐King (20"x36") $55	

Reversible Channel Down Comforters (not pictured)	*Colors*
☐Twin (60"x86") $79	☐Lt.Blue/ Slate Blue
☐Queen/Full(86"x86") $109	
☐King (102"x86") $139	☐Beige/ Caramel

☎ **ORDER BY PHONE TOLL-FREE:**
1-800-356-9367. Use your M.C., Visa or Am. Exp. when ordering by phone. **OR ORDER BY MAIL:**
☐M.C. ☐Visa ☐Am. Exp. ☐Check
Acct. No.:_____ Exp. Date_____
Comforters:$_____ +$_____ =$_____
Pillows:$_____ +$_____ =$_____
Ship. & Hdg. charge-$5.00 per item:$_____
TOTAL:$_____
Your signature: _____
Address: _____
City, State, Zip _____

Send to:
The Company Store, Dept. 700, 1205 S. 7th St., La Crosse, WI 54601. Guarantee: If for any reason you are not completely satisfied, please return for a **full refund. Delivery:** Immediate.

B. KRIEGER - ART DIRECTOR M. FODALE

classic geometrics-collection
of ceramic tiles by GianniVersace

Cerdisa Distributors Stocking Gianni Versace Ceramic Tiles

Brooklyn - Caserta Tile - 212/2361414
Freehold - Ideal Tile - 201/4620315
Massapequa - Crown Tile - 516/7982457
Tuxedo - Morris Tile - 301/7722820
Philadelphia - Tile Gallery - 215/6384130
W.P.B. - Decorative Dimensions - 305/8334611
Fort Lauderdale - Decorative Tile - 305/4914796
Houston - Master Tile - 713/6882271
Dallas - Knox Tile - 214/2436666
Minneapolis - Minnesota Tile - 612/5332461
Denver - Designer's Tile Gallery - 303/3778886
Seattle - Tiles Inc. - 206/2515290
Portland - Lanzadoro Tile - 503/2380041
San Francisco - Hamar Bros - 415/6587535
Los Angeles - International Tile - 213/9311761
Newport - Finetex - 714/9661055
Vancouver - Interstyle - 604/6859202
Toronto - Central Supply - 416/7874561
Bermuda - Eurotile - 29/26069
Detroit - Virginia Tile - 313/7564770

CERDISA
CERAMICHE DI SASSUOLO S.p.A.

41042 Fiorano Modenese (MO) - Italy - Telex 511270 CERDIS - I

Benjamin Ginsburg — The End of an Era
continued from page 216



Although Chinese Export "Bubble" plates are available to the collector, it is rare to find a complete set of six outside a museum. Here, individual pieces, circa 1720, comment on precarious speculations in the Dutch market. They will be sold at Christie's Benjamin Ginsburg auction.

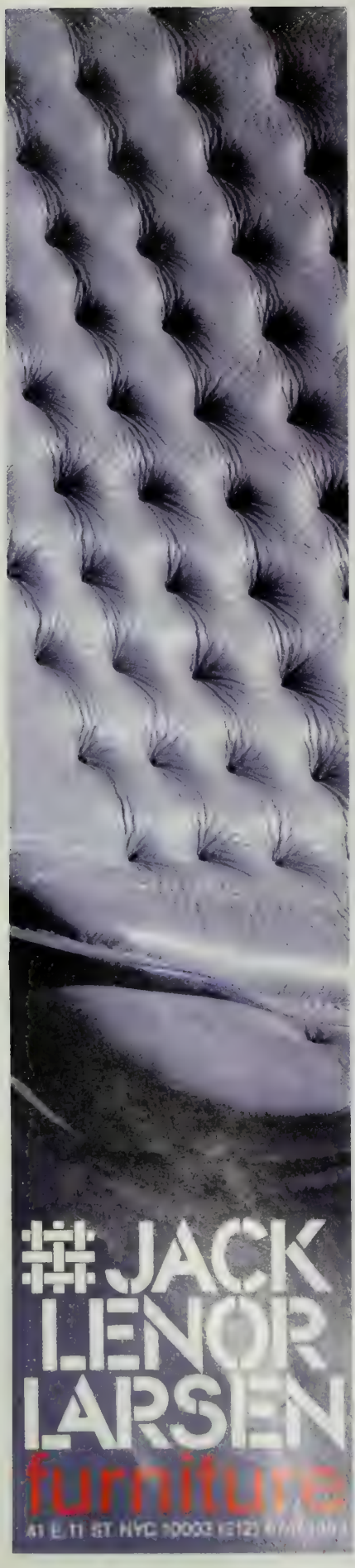
American samplers known today, the Garbisch *Adam and Eve* is particularly dear to Mrs. Ginsburg, who is a specialist in antique textiles; she had sold it to Mrs. Garbisch, many years ago.

Having developed his taste at a time when collecting was far less specialized than it is today, Mr. Ginsburg assembled antiques of considerable range and diversity. A pair of George III mahogany "Gothick" folding-top game tables, based on designs from Thomas Chippendale's *Gentleman & Cabinet-Maker's Director*, reflect the dealer's taste for the finest English furniture and should soar past their $25,000–$35,000 estimate. "I've often toyed with the idea of taking those game tables home," Mr. Ginsburg says, "but they're so high-styled, I fear I could never live up to them."

Benjamin Ginsburg has always felt that furniture is incomplete unless complemented by fine ceramics or brass objects. As expected, the sale will include copious amounts of both, with the most interesting examples being a rare set of six Chinese Export "Bubble" plates, circa 1720, made for the Dutch market. "Such plates usually come up singly or in pairs," says Christie's ceramics specialist Victor Bernreuther, "but never before have I seen a complete set of six outside a museum." For this reason, their price is expected to approach $40,000—a far cry from other excellent examples in the collection, particularly Whieldon and Mennecy, predicted to sell in the hundreds.

With the sale now only weeks away, nearly everyone who knows the Ginsburgs senses that an era has ended and shares in some way the loss of a great family firm. "Ending the business has affected me quite a lot," Mr. Ginsburg says. "I am only sorry we couldn't keep it going a little longer." For over fifty years Benjamin Ginsburg's shop at 815 Madison Avenue served as an oasis for collectors, a place where they could learn, as well as buy. Undoubtedly, the fruits of this oasis will make for a memorable auction of Americana.□

—*Paul Kunkel*





THE LOOK OF Mitchell Designs

E HANDSCREENED WALLCOVERINGS AND FABRICS. AVAILABLE THROUGH INTERIOR DESIGNERS AND WALLCOVERING SHOPS AROUND THE WORLD. PLEASE SEND $1 FOR OUR
OR BROCHURE WITH SAMPLES.

MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY, CA. 90230 •

ERN SHOWN • HANA.

FRAME • LA PARIS STUDIOS. FLOWERS • BRUNER-GLASCOE. FURNITURE AND ACCESSORIES • CLASS AND BRASS



THE BEST KEPT SECRET FOR OVER 80 YEARS . . .

AT YOUR FINEST DEALER . . . BEAUTIFUL FURNITURE SELECTIONS FOR THE BEDROOM, DINING ROOM, OFFICE, DESKS, AND OCCASIONAL.

National Mt. Airy

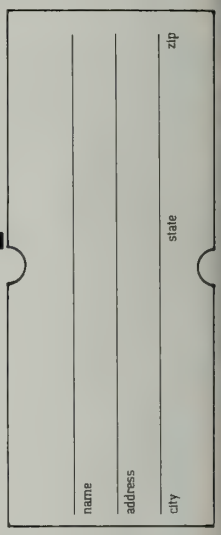
FOR CATALOG OF STYLES SEND $1 TO: NATIONAL/MT AIRY P.O. BOX 669, DEPT. AD1, BASSETT, VA. 24055

SOME OF OUR FABRICS PROTECTED BY DuPont TEFLON soil & stain repeller



MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL



Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

COMPLAINT? We can give faster results when you include your label.

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

CHARM...
WARMTH...
TRADITIONAL ELEGANCE
IN POLISHED BRASS

he luxury of polished brass...the eloquence of porcelain...brought together
a collection of faucets created for the most discriminating taste. Renaissance
ives you the distinctive appearance and traditional quality you've come to expect
om Chicago Faucet.

the Renaissance Collection®
by Chicago Faucet



THE CHICAGO FAUCET COMPANY • 2100 South Nuclear Drive • Des Plaines, Illinois 60018 • Phone: 312/694-4400







Auffray & Co. INC.

164 E. 56th St., N.Y.C. 10022 (212) PL 3-3931
Dallas ● Houston
Los Angeles ● Troy(Mich.)
Fine French Furniture to the Trade
Complete catalogue available—$20.00

ANOTHER KOCH+LOWY CLASSIC

New. Exciting. Energy efficient... Touch any place for dim, medium, high, off. One-way bulb works like 3-way. Solid brass, 60" height, soft pleated cloth shade. Polished brass or chrome finish. Through your designer, architect and fine stores everywhere.

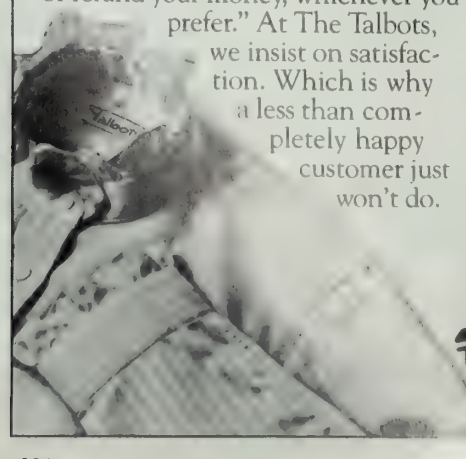
KOCH+LOWY, INC.
Long Island City, N.Y. 11101

THE FLOOR TOUCH.



SINCE 1947, CLASSIC CLOTHING WITH THE TALBOTS' GUARANTEE.

The Talbots' commitment to our customers extends beyond quality classic clothing. Because since 1947 our guarantee has been: "If for any reason you are not satisfied with your purchase, please return the merchandise and we will replace it or refund your money, whichever you prefer." At The Talbots, we insist on satisfaction. Which is why a less than completely happy customer just won't do.





For a year's subscription to The Talbots catalog, including our new Fall edition, send a $2.00 check or money order to: The Talbots, Dept. DU, Hingham, Massachusetts 02043.

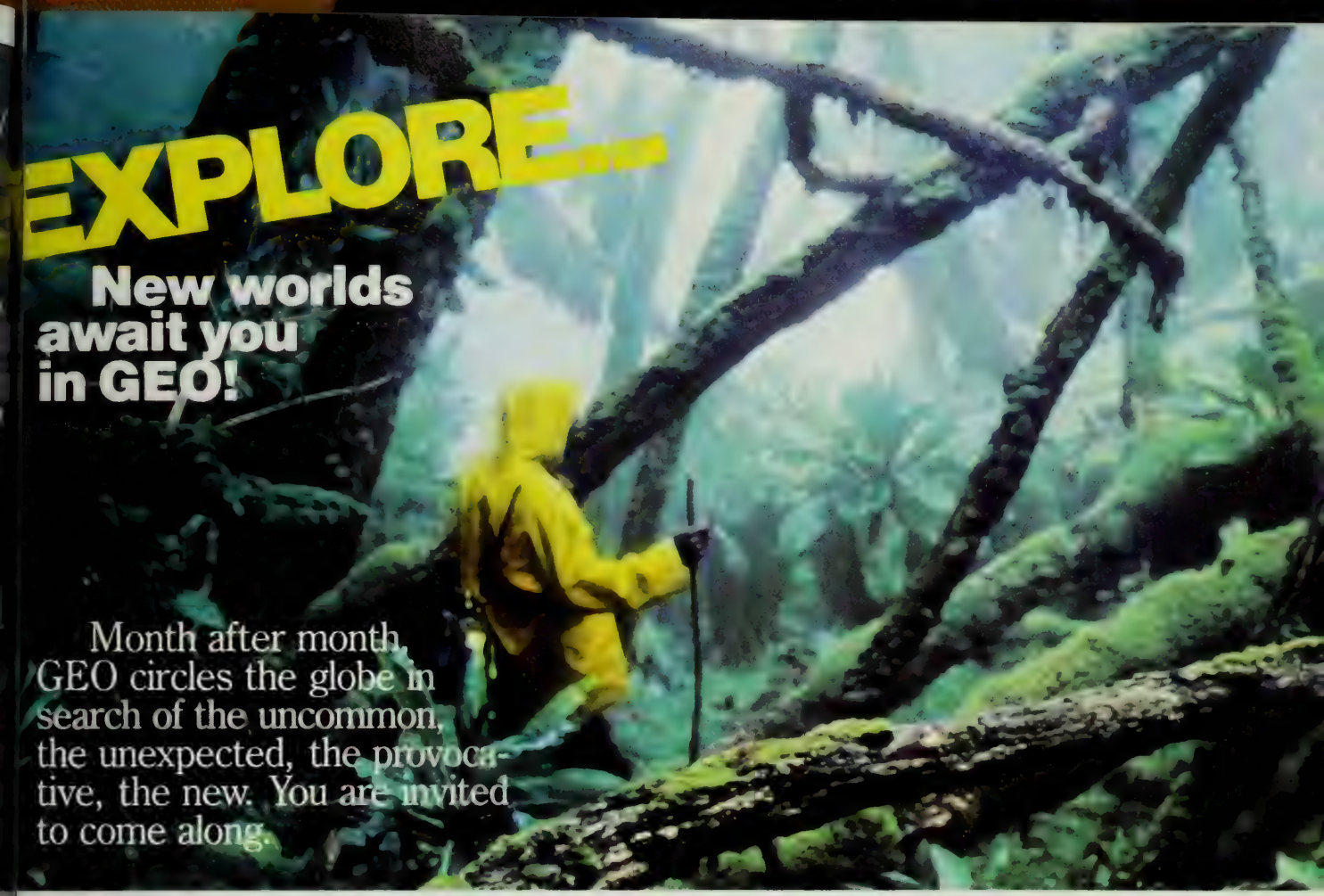
Name _____

Address _____

City/Town _____

State _____ Zip _____

The Talbots



DISCOVER...the Land of Giant Plants in the cloud-swathed highlands of Uganda (where flowers grow 40 feet high)...see the glorious Nile in the company of William Styron...explore the pre-Incan "Lost Kingdom" in the steamy central Andes.

FEEL...the freedom of clean climbing (scaling the heights without rivets, hammers or pitons)...the exhilaration of windsurfing (it's like flying and sailing, all at once)...the elation of bicycle-racing (this country's fastest-growing sport).

EXPERIENCE...the romance of the rodeo ("It's like takin' a vacation for a livin'," said one rider)...the art of snake charmers, acrobats and bear wrestlers improvising mini-carnivals on Bombay streets.

ESCAPE...on a raft down Pakistan's mighty Indus River...or to Venice, in winter, when the city seems touched by a wand of ice.

MEET...the shy and almost human gorilla...the courtly snowy egret...the wily killer whale, with a brain that weighs 11 lbs.

LIVE...the life of a Grand Prix driver...highly paid Hollywood stuntman...London debutante...crop-duster pilot from the Midwest.

GEO... *from the publishers of Architectural Digest.* Discover why so many people are calling GEO America's most intriguing, upbeat and informative magazine, by sending for a complimentary issue today.

And, as an Architectural Digest reader, enjoy an introductory subscription to GEO at the lowest price available anywhere for a full year—just $18 for 12 stunning issues, including your complimentary copy.

Mail the card below today!

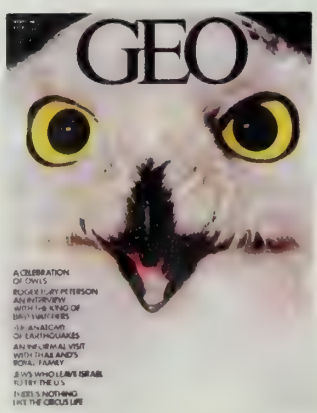
Lowest price available for Architectural Digest readers only!

Send for a complimentary copy of GEO.

GEO, P.O. Box 2550, Boulder, CO 80322

SPECIAL OFFER TO ARCHITECTURAL DIGEST READERS ONLY

☐ *Send me a complimentary copy of GEO* to examine. At the same time, enter my subscription for 11 additional issues, for a total of 12, and bill me just $18, the lowest price available anywhere for a one-year subscription to GEO. I save almost half off the newsstand price of $35.40 for 12 issues. If I'm not delighted with my complimentary copy, I may return your invoice marked "cancel" and owe nothing. The complimentary issue is mine to keep, either way.



Name _____
(please print)

Address _____

City _____

State _____ Zip _____

Please allow six to eight weeks for mailing of first issue. Add $12 for foreign orders, including Canada, and include payment in U.S. dollars only, please. No credit orders outside the U.S.A. Offer good for one year only.

© 1983 Knapp Communications Corporation

61259

MARVIN ALEXANDER, Inc.

315 EAST 62nd ST., NEW YORK 10021—TE 8-2320

From our extensive collection of decorative accessories. Turned wood and brass pedestals and candle holders



chandeliers/lamps/sconces/candelabra/decorative accessories

Sorry, no catalog



SEA ISLAND: A SUPERB AND GENTLE WAY OF LIFE.

The declared choice of America's chief executives, Sea Island offers a special ambience rare in today's world of bustle and hard-sell. Enjoy this happy blend of lush natural beauty, good taste, good company, excellent golf and tennis and unhurried friendliness. Privately owned Sea Island homes are made available in a spirit of mutual trust and respect.

Consult Mrs. Suzanne Engel,
Sea Island Properties,
Sea Island, GA 31561
(912) 638-3611).

Sea Island

KAISER PORCELAIN BRINGS ART TO LIFE AT THESE FINE STORES.

ALABAMA
The Anniversary Shop
Mobile
The Briar Patch
Gulf Shores

ARKANSAS
Perry's Fine Gifts
Fayetteville
The Gaslight, Fort Smith
The Bamboo Tree
North Little Rock
Evans Jewelry, West Helena

CALIFORNIA
Zelden's Gift Shop
Laguna Hills
Satinder's Hallmark
Newport Beach
Hunts Inc., Santa Barbara
A Gift Shop, Santa Ana
Viking Sails Interiors
Carmel
East Bay Luggage, Inc
Pleasanton
Liebergs, Alhambra
Friedman Limited
Manhattan Beach

COLORADO
Zerbe Jewelers
Colorado Springs
Walter's & Hogsett
Longmont
Page Parsons Jewelers
Grand Junction

CONNECTICUT
Barry Cooper Gift Shop
Hamden

FLORIDA
Mayors Gifts, Coral Gables
Exuberance, Coral Springs
McNamara of Ft Lauderdale
Ft Lauderdale
Tropical Shell and Gifts, Inc., Key West
Gerda's Gift Gallery
Okeechobee
Sparro's Inc., Oldsmar
Cristallerie, Dania
Duplique, Miami
Coach and Four
Fort Walton Beach
Methodist Hospital Gift Shop, Jacksonville
Rhineland Ecke Inc
Orlando
Star Gifts of Orlando
Orlando

GEORGIA
The Christmas Factory
Helen
Collector s Cove, Atlanta
Callaway Gardens
Pine Mountain

ILLINOIS
Kopp's Jewelers, Chicago
Kiefer s Galleries
Crest Hill
Bekta Flowers
Evergreen Park
European Imports, Inc
Niles
Four Seasons, Tuscola
C D Peacock, Chicago
Designing Woman, Wilmette
B Wilson Limited
Hoffman Estates
Trade Winds Cove
Crystal Lake
Bennett Galleries
Champaign
Bailey Banks & Biddle
Schaumburg
Pierce Interiors, Chicago
Wilmette Porcelain Shop
Wilmette

INDIANA
Chesterton Jeweled Gazebo
Chesterton

LOUISIANA
C A Schnack Jeweler
Alexandria
Fischer-Petit Limited
New Orleans

MAINE
Scandinavia House
Yarmouth

MARYLAND
Martins Bethesda
Albert S Smyth Co
Timonium

MASSACHUSETTS
Shreve Crump & Low Co
Boston
Wilson's Inc., Greenfield
Fifth Avenue Card Shop
Danvers
William Andrews Chelmsford

MICHIGAN
Foxy Lady Gallery
Rochester

MINNESOTA
Lavender Inn Faribault

MISSOURI
Kiefer's Quality Jewelers
St Louis
The Alpine Gift House
Valley Park

NEVADA
Serendipity Gallery of Collectibles Las Vegas

NEW HAMPSHIRE
The Beauty Bar Manchester

NEW JERSEY
Greenwich Silver
Greenwich
Little Elegance, Wayne
Murat Trading Co., Inc
Westwood
Ten Bank Street, Summit
Littmann Jewelers
Highland Park
Youngs Lane, Ocean City

NEW MEXICO
Millie's Gift and Gourmet
Albuquerque
Dan Judd's Inc
Albuquerque
Roberto's, Albuquerque
Glenn Cutter Jewelers
Las Cruces
House of Kelham, Ruidoso
Ritchies, Albuquerque

NEW YORK
Pitt Petri, Buffalo
Ceramica Gift Gallery
New York City
Mayapple, Lake Placid
Heritage Jewelers
Rochester
Gems and Things
White Plains
The Hutch, Brooklyn
Caesar's Collectibles
East Meadow, L.I
First Impressions Co
Central Islip
Jackson Gift Corp
Jackson Heights
The Limited Edition
Merrick
The Shadow Box
Staten Island
Tiny Treasures, Bay Shore
Peter De Natale
New York City
Hershy's, Brooklyn
Cosmetics Plus
New York City
Wiss & Lambert, Lake Grove
China City Import
Bellmore

NORTH CAROLINA
Matthews Belk Store
Gastonia

OHIO
Davidson's Columbus
Davidson's, Cincinnati
Hartville Collectibles
Hartville
Wendels Jewelry, Lancaster
Hummel Gift Shop
New Springfield
Martin & Sons, Inc
Vermilion
Verrerie, Hudson
Modarelli Jewelry
Youngstown
Panche, Kettering
The Gallery, Beachwood
Fairview Park, Euclid
Akron, Parma, North
Randall, Canton
Left Bank, Sandusky
Fred H Myers Warren
The Frank Herschede Co
Cincinnati
Ben Livingston Ent
Columbus

OKLAHOMA
Mittie Cooper
Oklahoma City

PENNSYLVANIA
J E Caldwell
Philadelphia
Moses Jewelers Butler
Landis Jewelers, Camp Hill
Leitzinger Brothers
Clearfield
Gote Gift Shoppe
Lancaster
Queens Treasures
Mountain Home
The Cohen Store Sharon
Ethel Meserve
State College
Design Galleries
Wilkes-Barre

TENNESSEE
Zimm's Nashville
Khoury Jewelers, Inc
Nashville

TEXAS
Benolds Jewelers Austin
Serendipity Shop, Dallas
Bill Barnes Jeweler
Victoria
Contempo, San Antonio
The Continental Gift
Dallas

UTAH
Cardon Jewelry Co., Logan
Bullock-Losee, Provo
Cardalls, Salt Lake City
The Little America
Salt Lake City

VIRGINIA
Meena Jewelers, Burke

WASHINGTON
The Gold Shoppe, Tacoma
Arlene's Studio, Renton

WEST VIRGINIA
Al Shaw Jewelers, Weirton
Posin Jewelers, Wheeling

WYOMING
Mackay Gifts, Laramie
TWA Services, Inc
Yellowstone National

KAISER
PORCELAIN
Bavaria
West Germany

WIND SEPARATES
THE FEATHERS OF AN EAGLE.



WARMTH RADIATES
FROM THE ARMS OF A MOTHER.



MOTION RIPPLES
THE MANE OF A QUARTERHORSE.



SEAWATER GLISTENS
ON THE FINS OF A DOLPHIN.



KAISER PORCELAIN OF WEST GERMANY BRINGS ART TO LIFE.

EBELING & REUSS Company
An Alco Standard Company

Importers of Fine China, Glassware, and Giftware since 1886. 1041 West Valley Road, Box 189, Devon, PA 19333
To get your copy of The Kaiser Porcelain Catalog, send $5 to the above address.
In Canada, contact Kaiser Porcelain Company, Honeywood, Ontario L0N 1S0

© 1983 Ebeling & Reuss Company



THE PROMISE OF A MEMORABLE EXPERIENCE. A TRADITION OF PROMISES KEPT.

The Breakers

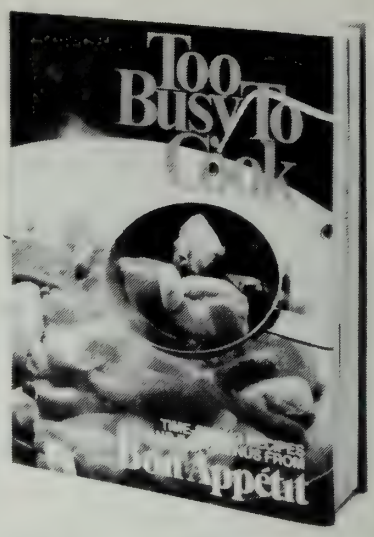
A very Palm Beach tradition.

A Mobil 5-Star and AAA 5-Diamond resort. For personal or meetings information, call (305) 655-6611, or write The Breakers Sales Office, Palm Beach, Florida 33480.

©1982 The Breakers



Sterling, Pewter, Silverplate. For brochure write: Kirk Stieff Dept. 20, 800 Wyman Pk. Dr., Balto. MD 21211



"Too Busy To Cook?"

A Collection of Fast & Fabulous Recipes from Bon Appétit

Now there is an entire volume of imaginative, timesaving recipes compiled from **Bon Appétit's** "Too Busy to Cook?" column. All can be completed in an hour or *less,* are deliciously different, are kitchen tested, and are perfect for today's tastes and busy lifestyles.

Includes: more than 600 recipes
- complete cross-referenced index
- more than 48 full-color photos
- special chapter heads with extra tricks, tips, and techniques to save time • and much more!

Order today for no-risk 14-day examination. Your satisfaction is guaranteed.

SEND TO: The Knapp Press,
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ___ copies of Too Busy to Cook? @ 19.95 each plus $2.25 shipping and handling. (For shipments to Calif., Illinois, or Iowa please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

Total amount enclosed: $_____
(checks payable to The Knapp Press)

☐ Charge my order to: ☐ MasterCard ☐ VISA

Card # _____
(If MasterCard, include Interbank # shown above your name)

Expiration date _____

Signature _____

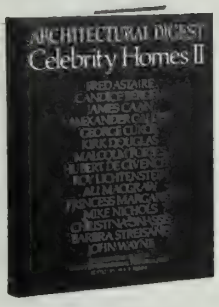
Name _____

Address _____

City _____ State ____ Zip _____

Please allow 6 weeks for delivery. W18

Meet famous personalities. Visit their private retreats.



Come with us behind the scenes... From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest's* Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout.

Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO:
THE KNAPP PRESS
111 10th Street, P.O. Box 10248,
Des Moines, Iowa 50336

Please send me _____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to:
☐ MasterCard
☐ VISA

Card # (if MasterCard, include Interbank #)

Expiration date

Signature

Name

Address

City

State Zip

Please allow 6 weeks for delivery. W16



What's all the fuss about FLANNEL SHEETS!

Once upon a time not so long ago flannel sheets were almost a curiosity in America.

Then suddenly everyone started talking about them as the perfect answer to cold winter nights and high fuel bills.

Some people must wonder what all the fuss is about.

You see, it's true that many flannel sheets are disappointing. They're flimsy, they pill and stretch out of shape. And to make matters worse, they aren't really even all that warm.

That's why I am so fussy about the flannel sheets we sell at Agatha's Cozy Corner.

My sheets are 100% cotton flannel — feather light yet downy thick and lush. The fabric is so closely woven fashionable interior designers use them for slipcovers, bedspreads, draperies.

My flannel sheets from Agatha's Cozy Corner keep you warm as toast, no matter how cold your room. And they're just right in summer when you want a light cover on your bed.

Caring for them couldn't be easier. 100% cotton flannel sheets machine wash like a dream, getting better and better the more they're used. Of course, they're non-allergenic and non-static too.

The plain fact is not all flannel sheets are created equal. When you shop at Agatha's Cozy Corner, you don't buy a myth. You get the very best.
I guarantee it.



Sincerely Agatha

© Agatha's Cozy Corner



AGATHA'S COZY CORNER
DEPT. 90043
Woodbury Plaza
Portsmouth, N.H. 03801

Yes! I would like to receive a FREE copy of Agatha's Cozy Corner Catalog. Please send it right away.

Print Name

Address

City

State Zip

Cy Mann—Aesthetic Refinement, Mechanical Ease

WHEN ELYSE LACHER was a child, her father designed a bathroom shower for her with six nozzles, each capable of adjusting to any height and any combination of jets of water. Their house, near New York City, where she enjoyed this technological amenity, was furnished with exquisite eighteenth-century English furniture and seventeenth-century Ming Dynasty objets d'art. An early appreciation of this combination of aesthetic elegance and mechanical refinement has formed and sustained Elyse Lacher's taste throughout her life.

Today, as vice-president of Cy Mann, a New York–based furniture company, Miss Lacher applies her taste and skills to the mirrored surfaces and sensuous forms of classic contemporary furniture. Together with her father, Emanuel Lacher, president of the firm, Elyse Lacher designs the furnishings for Cy Mann. "My father is an architectural engineer and a mechanical genius whose whole life has been spent giving attention to detail," she says. "Sixteen years ago we started Cy Mann—the name is an acronym of family names—as an offshoot of his manufacturing concerns. Having developed a strong interest in design, I began to design furniture. I would show my father my sketches and say, 'I want that!' Then he would build it. When we're finished, the pieces we craft are like jewels."



PHOTOGRAPHY FELICIANO

Inspired by the graceful lines and functional ingenuity of modern Italian design, Elyse Lacher and her father, Emanuel Lacher, create the Cy Mann look—"clean, classic, and contemporary," with a touch of traditional detail.

Cy Mann furniture represents perhaps a uniquely American synthesis of know-how and high style. It is built with warm traditional woods such as cherry, embellished with Danish silver fixtures and beveled edges, and enlivened with interior springs that open doors at a touch or allow chairs to recline with a gentle pull of a rawhide drawstring.

Miss Lacher describes the Cy Mann look as "clean, classic, contemporary," and says she has been strongly influenced by modern Italian design. "Since the fifties, the Italians have been ahead of everybody in softening and varying the form of functional furniture. Soft leather sofas, pedestal tables on steel or chrome bases, steel-frame chairs with rawhide covers





LEFT: Lacquered furnishings, traditionally costly and time-consuming to produce, are introduced at Cy Mann through new manufacturing methods and in contemporary forms such as the *Padua* low table, embraced by *Vincenza* seating. ABOVE: To add softness to the assertively modern lines of a *Benz Papillon* sofa, a framed kilim rug is displayed above it.

continued on page 234

david & dash

presents

"A SPLASH OF DASH"



coordinated fabrics & wallcovering

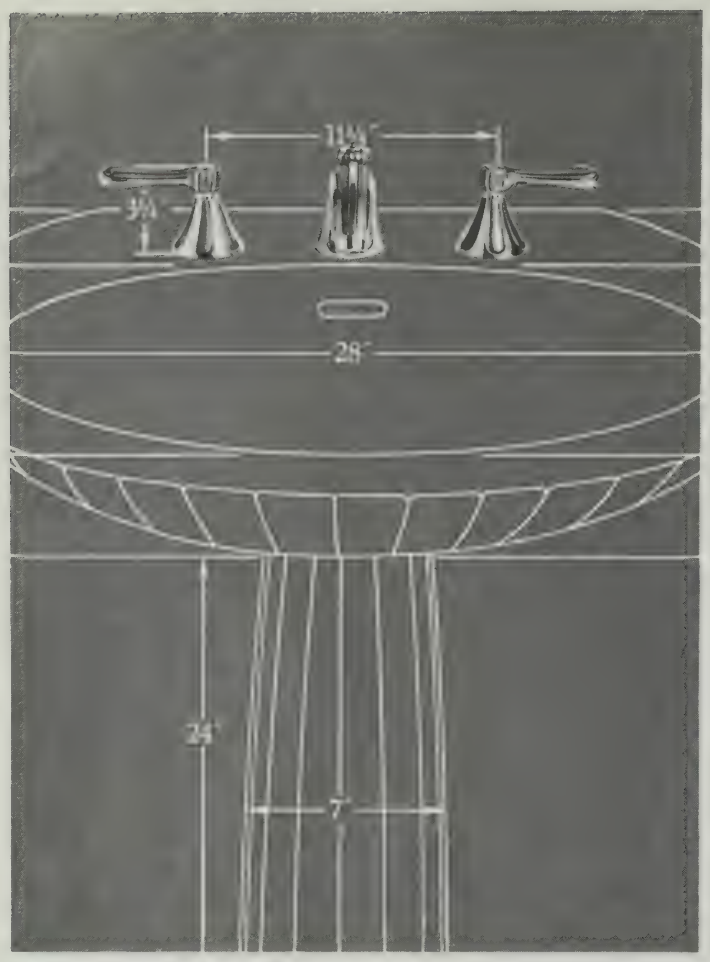
SHOWROOMS AND DISTRIBUTORS IN ALL MAJOR CITIES

International Headquarters:

[illegible] Miami Avenue, Miami, Florida 33137 (305) [illegible]

New York

979 Third Avenue, New York, New York 10022 (212) [illegible]



The best laid plans of architects and designers begin with P.E. Guerin.

At P.E. Guerin, we've always approached accessories as focal points. The critical highlights that make a room. Or break it.

Which is why discerning designers have been coming to us for over a century and a quarter for faucet sets, doorknobs, pulls, finials, fixtures and more. All, of the most exquisite design and exceptional execution.

Browse through our catalog. Send $5, name and address to: P.E. Guerin, 23 Jane Street, N.Y., N.Y. 10014. And if you don't find exactly what you want, we'll search among our thousands of custom models, or develop something totally unique...just for you.

P.E. GUERIN, INC.

At home in the finest homes... for over 125 years.

1982 Award by Classical America.



Numbered Edition "IN THE GONDOLA" 17¼" glaze finish only with base (not shown)

© 1983 WEIL CERAMICS & GLASS, INC.

Authenticity guaranteed by the distinctive Lladró trademark on the base.

Exclusive importers: **Weil Ceramics and Glass Inc., 303 Paterson Plank Road, Carlstadt, New Jersey 07072**



Boxes shown slightly smaller than actual size.

ANNOUNCING A FIRST-EVER SERIES

Collectors Boxes From The World's Great Porcelain Houses

AVAILABLE EXCLUSIVELY THROUGH AMERICAN EXPRESS®

Now, for the very first time, a fascinating set of collectors boxes created by the world's great porcelain houses exclusively for this collection...each a remarkable value:

Haviland and Bernardaud of France, Wedgwood, Royal Doulton and Spode of England. Bing & Grondahl of Denmark. Ginori of Italy. Okura and Noritake of Japan. Hutschenreuther and Kaiser of Germany. Royal Tara of Ireland. Gorham of the United States...26 great porcelain houses of the world, represented by a collectors box created by that house exclusively for this collection.

Each of the boxes will be intriguing and distinctive. And each miniature box captures the theme or the traditional style of its maker. Many, particularly the English boxes, are fine bone china. Here is a collection that can enhance any room in your home, and is sure to be cherished now and for generations to come.



Porcelain Boxes have been collected since the early 18th century. Above is a rare Antique Meissen Porcelain Box, circa 1725, currently appraised at $18,000

As a subscriber, you will receive a new collectors box each month, at the very attractive price of just $19.50. Even though the boxes are being created for American Express in many different countries, the price of each box is the same, and *this price is guaranteed* to each subscriber throughout the series regardless of currency fluctuations.

To reserve your collection, be sure to mail your subscription no later than October 31, 1983. For fastest service on charge orders, call 1-800-528-8000, 24 hours a day, seven days a week. We pay for your call. All orders must be received by October 31, 1983.

SUBSCRIPTION APPLICATION
Valid only if postmarked by October 31, 1983.
Limit: One collection per subscriber.

AMERICAN EXPRESS TRAVEL RELATED SERVICES COMPANY, INC.
P.O. Box 421, New York, New York 10274

Please enter my subscription for *Collector's Boxes From The World's Great Porcelain Houses,* consisting of 26 distinctive, finely crafted boxes to be sent to me at the rate of one per month.
I will be billed $19.50† for each box.

I prefer to pay by (check one):
☐ American Express Card ☐ MasterCard
☐ Visa ☐ Check or Money Order

Charge Card Account Number:

Expiration Date: ____/____

Signature _____
Please Print Clearly.
Name _____

Address _____

City _____ State ____ Zip ____

†Plus applicable tax. Plus $2.95 shipping and handling charges

American Express Travel Related Services Company, Inc
American Express Plaza, N.Y., N.Y. 10004

B26

Cy Mann — Aesthetic Refinement, Mechanical Ease

continued from page 230

were all conceived by the Italians and are still made best, perhaps, by the firms that have resisted the Art Déco revival trends in Italy."

Cy Mann is unique in employing the most up-to-date manufacturing technology in crafting these forms. "We are tremendous proponents of lacquer," Elyse Lacher says. "I have been fond of it ever since I was a child, when I first became aware of the antique Chinese and Japanese chests and trays in our home." The numerous coats of lacquer painstakingly applied in the traditional Oriental process, however, make any modern piece almost prohibitively expensive. "So we were one of the first makers to adopt the 'curtain-coating' process, whereby lacquer is applied by machine, somewhat as hot wax is applied in a car wash."

Such mechanical methods do not mean that Cy Mann furniture is less carefully produced than pieces made traditionally. Miss Lacher explains, "The hides we use, which are quality-checked in our plants in the United States, Belgium and Germany, are scanned by laser beams. If a hide is scarred or doesn't measure up to our standards of consistency, it's detected by the laser and discarded."

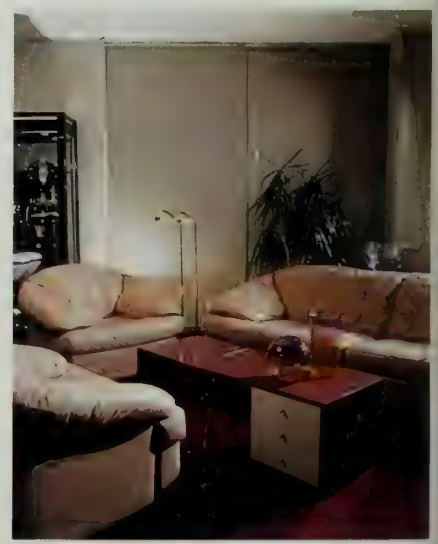
Despite the Lachers' willingness to experiment with method, they retain an allegiance to fine traditional materials. "I am a contemporary designer, not a modernist per se," says Miss Lacher. "My parents collected antique glass and paperweights, and perhaps as a result, I developed a love of traditional, eclectic details on contemporary pieces." Exemplifying this design preference is a Cy Mann wall unit called *Prisma*, which incorporates vitrines. It is contemporary, almost angular, in style, but softened by the cherrywood construction popular in the seventeenth and eighteenth centuries, and brass trim.

The *Kyoto* table, with its marble top on a stainless-steel pedestal, avoids the industrial connotations of much modern furniture because the steel base, which has been treated with metallurgical dyes, is burnished to a sheen of bronze and fuchsia tones. The *Ottimo* sectional sofa has a base of acrylic lacquer gleaming below its serpentine length. "It's made in the United States, but inspired by Italian design. Eclectic again!" says Miss Lacher.

Reflecting on her design style, Elyse Lacher says she finds a tremendous freedom in using contemporary design. "You have the best of traditional materials and methods, as well as the use of the very newest materials." The only potential problem with contemporary design, she notes, is in the strength and definition of the forms. "On any one contemporary piece, the lines have to be kept pure. That makes for very assertive shapes, but they can be softened. For instance, in one area of our showroom we have a framed kilim rug over a contemporary sofa, to soften the overall effect, so that the sofa does not fill the room too aggressively."

Yet more important than adhering strictly to a particular design style is selecting only those pieces with inherent quality, Miss Lacher feels.





LEFT: Echoing the form and purity of Cy Mann's *Camelot* dining table with marble top and stainless-steel base is a multitiered cluster of *Il Gruppetto* low lacquer tables. ABOVE: A favorite of Elyse Lacher's, the *Pinocchio* chest was designed to function as a low table and maximize the use of space. *Benz Sensuale* chairs and sofa complete the showroom setting.

continued on page 236

South Africa.

Why it's part of Africa.

Well, it's on the southern tip of the continent.

That's just the beginning.

In common with the heart of Africa, you'll find nature untouched by man. Vast reserves of wildlife, roaming across great plains punctuated by majestic mountains.

You'll find fascinating deserts and lush, green forests. Warm winters under blue skies.

A seemingly endless variety of tribal cultures.

In South Africa you'll find the essence of Africa.

Unknown. Unpredictable. Beautiful.

You'll sense the mystery.

Why it's not.

In 1652, the Dutch brought their architecture. Soon after, the English brought their traditions. The Germans, their culture. The French, a knack for making wines.

A settlement, startling in its diversity, blossomed. They called it Cape Town.

In 1871, diamonds were discovered in Kimberley. And fifteen years later, gold in Johannesburg. The fortune hunters came and uncovered the wealth that makes South Africa unique on the continent.

It is a country of golden beaches and seas of flowers. Thriving cities and glittering nightlife. Fashionable shopping districts. Extraordinary museums.

And a cosmopolitan population, with a wealth of traditional languages and cultures.

All of which makes South Africa – truly – a world in one country.

Ask your travel agent about special round trip airfares starting from $999.

South Africa. A world in one country.

satour

South African Tourist Corporation,
747 Third Avenue,
New York, N.Y. 10017.
Tel. (212) 838-8841; telex 649535.
Offices also located in Chicago
and Beverly Hills.

Name _____

Address _____

_____

_____

10698/ArDig/A

Cy Mann—
Aesthetic Refinement, Mechanical Ease

continued from page 234

"Quality pieces from any period will work well in almost any space. It's interesting to notice that the furnishings in small European apartments tend to be as good as those in large houses. With less space there are fewer pieces, of course, but the quality is equal to the most elaborate collections."

At Cy Mann the ingenuity and attention to structural detail have kept the quality of all pieces, large and small, consistently high. One of Elyse Lacher's favorite pieces is the small lacquered *Pinocchio* chest, designed and built by her father, which opens out into a low table: "In a small apartment it makes the maximum change in the minimum space."



The *Kyoto* table, its marble top balanced firmly on a tapered base of stainless steel, appears at Cy Mann accompanied by *Projecta* chairs, available in suede, leather, or fabric.

Such attention to detail in design, which runs the gamut from playfulness to subtle functionalism, is largely responsible for Cy Mann's reputation for quality. Where would they place themselves in the constantly evolving world of design? "If you're running a relay race and you look to the side at your competitors, you will lose," says Miss Lacher. "We just keep moving ahead."□

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.



Atelier International Lighting. 595 Madison Ave. N[illegible] (212) 644-0400. Outside N.Y. (800) 645-7254.

DESIGN INTEGRITY:

WHAT MAKES DENON CASSETTE DECKS UNCOMMON IS HOW MUCH THEY HAVE IN COMMON.

Denon has never built multi-thousand dollar cassette decks in order to sell unrelated inexpensive machines. Instead, Denon has concentrated its full engineering effort to produce rationally-priced cassette decks that would impress serious music lovers with their sound rather than their features. Now, the new DR-M4, DR-M3 and DR-M2 cassette decks exceed Denon's previous sonic performance levels, while adding significant technological and convenience features.

Denon's Tape Tension Servo Sensor System has been further refined to provide automatic sensing and correction of tape tension for optimum tape-to-head contact throughout the entire play of each cassette. A new SF combination head extends frequency response to 23kHz (metal) with a 70dB S/N ratio (Dolby C). A new computer controlled silent tape transport mechanism provides entirely quiet and safe tape handling. An electronic computer digital counter using an optical detector system automatically indicates tape used and tape remaining information.

The DR-M Cassette Decks feature Denon's Flat Twin direct capstan drive; non-slip clutchless, beltless, reel drive mechanisms; Dolby B & C noise reduction; direct-coupled amplifier design, and separate amp/mechanical power supplies.

The DR-M3 offers computer tape tuning for bias and sensitivity. The DR-M4 adds programmable random access, stopwatch function and dual-capstan transport. Otherwise, all the Denon DR-M Series Cassette Decks are principally the same—each offering the highest performance and quality at its price in the industry.

Denon products share more than name alone.

For the best results on the new DR-M Series, or any cassette decks, for that matter, try new Denon DX-Series Cassette Tape.

Denon DR-M1 Two-Head Cassette Deck with Dolby C; Non-slip Reel Drive Motors. **$299**

Denon DR-M2 Three Head Cassette Deck
with Dolby C; Tape Tension Servo; SF Combination Head.
(Side panels optional) **$399**

Denon DR-M3 Three Head Cassette Deck
adds Computer Tuning System.
(Side panels optional) **$499**



Denon DR-M4 Three Head Cassette Deck
adds Dual Capstan and Music Search.
(Including side panels) **$599**

DENON

Imagine what we'll do next.

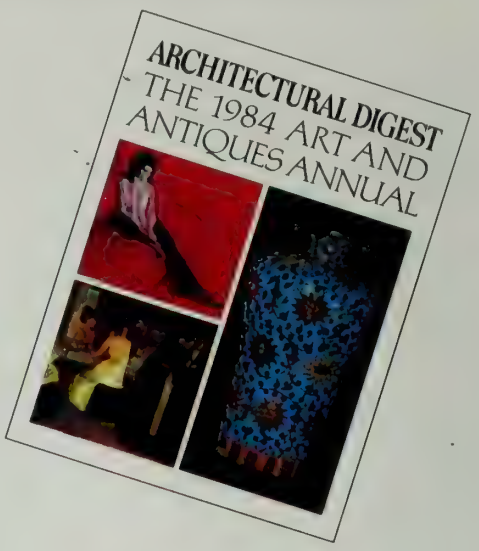
Denon America, Inc., 27 Law Drive, Fairfield, N.J. 07006

Preview the premier edition of the Architectural Digest ART AND ANTIQUES ANNUAL

For the first time, *Architectural Digest* has compiled for you the finest, the most splendid of the worlds of art, antiques and decorative arts collecting—in one special issue.

The *Architectural Digest* ART AND ANTIQUES ANNUAL will also bring you authoritative investment information, current directions in the collecting market and an expanded "Reader's Directory" listing of galleries.

Filled with exquisite color photographs, the *Architectural Digest* ART AND ANTIQUES ANNUAL will be produced with the same distinctive quality that has made *Architectural Digest* internationally famous.



Mail to: Architectural Digest, Dept. AV93
8460 Higuera Street, Culver City, CA 90230

Name _____ (please print)

Address _____

City _____

State _____ Zip _____

Indicate quantity:

_____ **#9002A1**
The Architectural Digest Art and Antiques Annual $5.95

Please add $1.00 per unit for shipping/handling. Add $3.50 for foreign orders, U.S. funds only.

☐ Check payable to Architectural Digest
(add 6% sales tax if delivered in California)
☐ VISA ☐ MasterCard ☐ Diners Club ☐ American Express

Exp. date _____ Card #_____

Signature *(if charging)* _____

To reserve your copy, just mail in the coupon at left today.

Your copy will be mailed to you upon publication in November 1983.

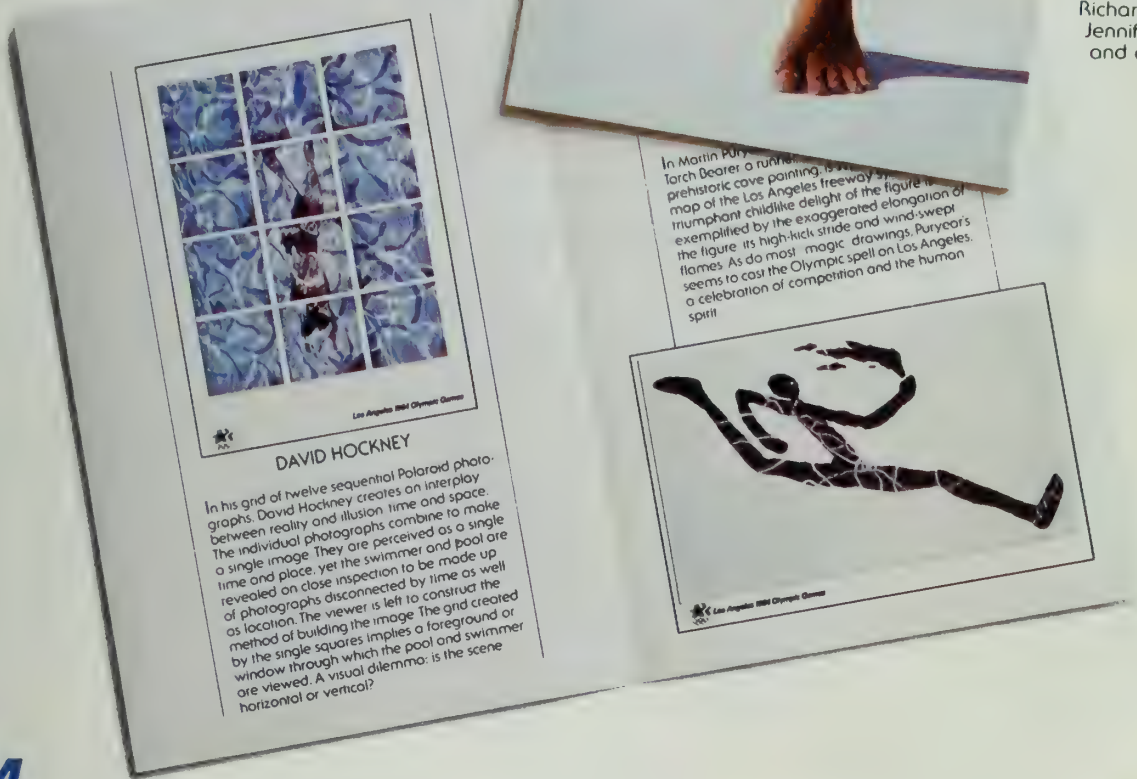


The publishers of Bon Appétit invite you to send for your

Free 1984 Olympic Fine Art Posters Catalog



Your Catalog contains color photos of all 15 posters by noted artists such as Robert Rauschenberg, David Hockney, Richard Diebenkorn, Jennifer Bartlett, and others.



DAVID HOCKNEY

In his grid of twelve sequential Polaroid photographs, David Hockney creates an interplay between reality and illusion, time and space. The individual photographs combine to make a single image. They are perceived as a single time and place, yet the swimmer and pool are revealed on close inspection to be made up of photographs disconnected by time as well as location. The viewer is left to construct the method of building the image. The grid created by the single squares implies a foreground or window through which the pool and swimmer are viewed. A visual dilemma: is the scene horizontal or vertical?

In Martin Puryear's Torch Bearer, a runner [illegible] prehistoric cave painting, is [illegible] map of the Los Angeles freeway [illegible] triumphant childlike delight of the figure is exemplified by the exaggerated elongation of the figure, its high-kick stride and wind-swept flames. As do most magic drawings, Puryear's seems to cast the Olympic spell on Los Angeles, a celebration of competition and the human spirit.

Mail the coupon now to receive your own colorful, 20-page catalog showing the 15 Official Fine Art Posters of the 1984 Olympic Games, commissioned by the Los Angeles Olympic Organizing Committee.

Sixteen distinguished contemporary artists created this landmark series of 24" X 36" collection-quality posters to celebrate the 1984 Olympic Games, which will take place in Los Angeles—the first summer in 52 years that the Games are held on American soil!

One or more of these posters will make a striking addition to the decor of your home or office and demonstrate your support of the Olympic movement.

Now—see for yourself how these posters look! Complete and mail the coupon at the right and—with no obligation—receive your FREE 1984 Olympic Fine Art Poster Catalog by return mail. But act now while supplies of this colorful catalog last!

Olympic Fine Art Posters
Knapp Communications Corporation
Dept. P93D
5900 Wilshire Boulevard
Los Angeles, CA 90036

Official Licensee

Yes! Send me at no obligation my FREE 20-page 1984 Olympic Fine Art Poster Catalog of the 15 colorful posters commissioned to celebrate the 1984 Olympic Games by the Los Angeles Olympic Organizing Committee.

(please print)

Name: _____

Street: _____

City: _____ State: _____ Zip: _____

© 1980 L.A. Olympic Committee TM FC63D

ERNEST HEMINGWAY · SINCLAIR LEWIS · CARL SANDBURG · EUGENE O'N
ROBERT FROST · MARGARET MITCHELL · JOHN STEINBECK · BRUCE CAT
JAMES MICHENER · WILLIAM FAULKNER · PEARL BUCK · THORNTON WIL

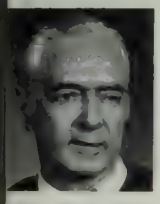


Announcing
The Franklin Library of
PULITZER PRIZE CLASSICS

A sumptuous private library of the most outstanding works ever awarded the Pulitzer Prize for literature.

Each work individually selected by a specially convened panel of prominent Americans.

Each volume fully bound in genuine leather and elegantly embellished with 22 karat gold.



"These are the Pulitzer Prize-winning books that we believe will be as important a hundred years from now as they are today."

– Howard K. Smith, Leading American news analyst and member of the special Selection Panel.

THE PULITZER PRIZE is America's most prestigious literary award. In the sixty-five years since its inception, less than 350 works — out of the many thousands published each year — have been judged worthy of this singular honor.

Now, a distinguished panel of prominent Americans has been specially convened to select the greatest, the most important, the most *enduring* works ever awarded the coveted Pulitzer Prize. And The Franklin Library, the world's leading producer of great books in fine bindings, will issue these works in a comprehensive, leather-bound private edition.

This will, unquestionably, be the most important and impressive library of modern American literature ever published. In keeping with its significance, each volume in this special edition will be fully bound in genuine leather, its spine richly embellished with 22 karat gold. In addition, the books will contain illustrations of artistic importance. Many will be the original publishers' engravings traditionally associated with the works in which they appear. Others will be totally new works of art. The complete collection will therefore be unprecedented. A private library like no other.

Prize-winning masterpieces

The fifty books selected by the panel for this important collection are all acknowledged modern classics, spanning every major category. Works that have stood the test of time and remain as memorable today as when they were first written.

Here are towering novels — Hemingway's *The Old Man and the Sea*, Pearl Buck's *The Good Earth*, Steinbeck's *The Grapes of Wrath*, and equally important works by such brilliant American authors as William Faulkner, James Michener and Robert Penn Warren. Great plays by Thornton Wilder and Tennessee Williams. Marvelous poetry by Robert Frost, Stephen Vincent Benét, Carl Sandburg. Notable biographies — Lindbergh's *The Spirit of St. Louis, Eleanor and Franklin* by Joseph P. Lash. And powerful historical narratives by Bruce Catton, Arthur Schlesinger and Barbara Tuchman.

From Edith Wharton's epic 1921 novel *The Age of Innocence* to Edmund Morris' brilliant 1980 biography, *The Rise of Theodore Roosevelt*, this is a collection that will bridge the decades. It will bring together, for the first time, the very finest works that have won America's highest literary award — and that have won for American literature the admiration of the entire world.

Accents of 22 karat gold

The books in this important private library will be printed and individually bound in full leather for each subscriber at a price not much higher than you pay for an ordinary book — just $29.50 per volume. All of the books will be specially designed expressly for this private edition. Even the sizes will vary. As you open each luxurious volume, you'll discover many uniquely appealing features. The unmistakable texture and aroma of leather. The marbled endleaves. The gilded page edges. The crisp typography. The magnificent illustrations. The fascinating introductions specially written by the editors of The Franklin Library. Even the bookpaper will be custom-milled, free of the acids which cause ordinary papers to yellow and grow brittle.

Imagine the pleasure of seeing your own private library grow, month by month, and the satisfaction of watching your family immerse themselves in these extraordinary works. For here is a collection of American literature to be enjoyed *and* displayed with deep pride. A collection eminently worthy of being passed on down the generations.

Handsome medallion bookends

To give you the opportunity to display selected books from your collection on desks and tables, as well as on library shelves, an elegant set of matched bookends will be provided to you *at no additional charge*. These impressive bookends will be crafted of solid hardwood and set with a deeply sculptured medallion of 24 karat gold electroplate on bronze.

An outstanding value — at a guaranteed issue price

The books in this private library will be issued at the convenient rate of one per month. Your original issue price of just $29.50 each will be *guaranteed* not to increase throughout the subscription period — regardless of any rises in the cost of leather, gold, printing or binding — and you will have the right to discontinue at any time on 30 days' written notice.

To subscribe, just return the accompanying invitation acceptance form to The Franklin Library, Franklin Center, Pennsylvania 19091, by the expiration date it bears: October 31, 1983. It is not necessary to send payment at this time.

THE FRANKLIN LIBRARY
A FRANKLIN MINT COMPANY

© 1983 FL

SUBSCRIPTION APPLICATION

The Franklin Library of
PULITZER PRIZE CLASSICS
Please mail by October 31, 1983.

The Franklin Library
Franklin Center, Pennsylvania 19091

Please enter my subscription for The Franklin Library of Pulitzer Prize Classics, consisting of 50 volumes, bound in leather, the spines embellished in 22 karat gold, to be issued at the rate of one per month. I may discontinue my subscription at any time by giving 30 days' written notice.

No payment is required at this time. I will be invoiced $29.50* for each leather-bound volume as it is ready to be sent to me. Upon completion I will also receive a pair of custom-designed bookends at no added charge.

**Plus my state sales tax and $2.50 per book for shipping and handling.*

Signature_____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

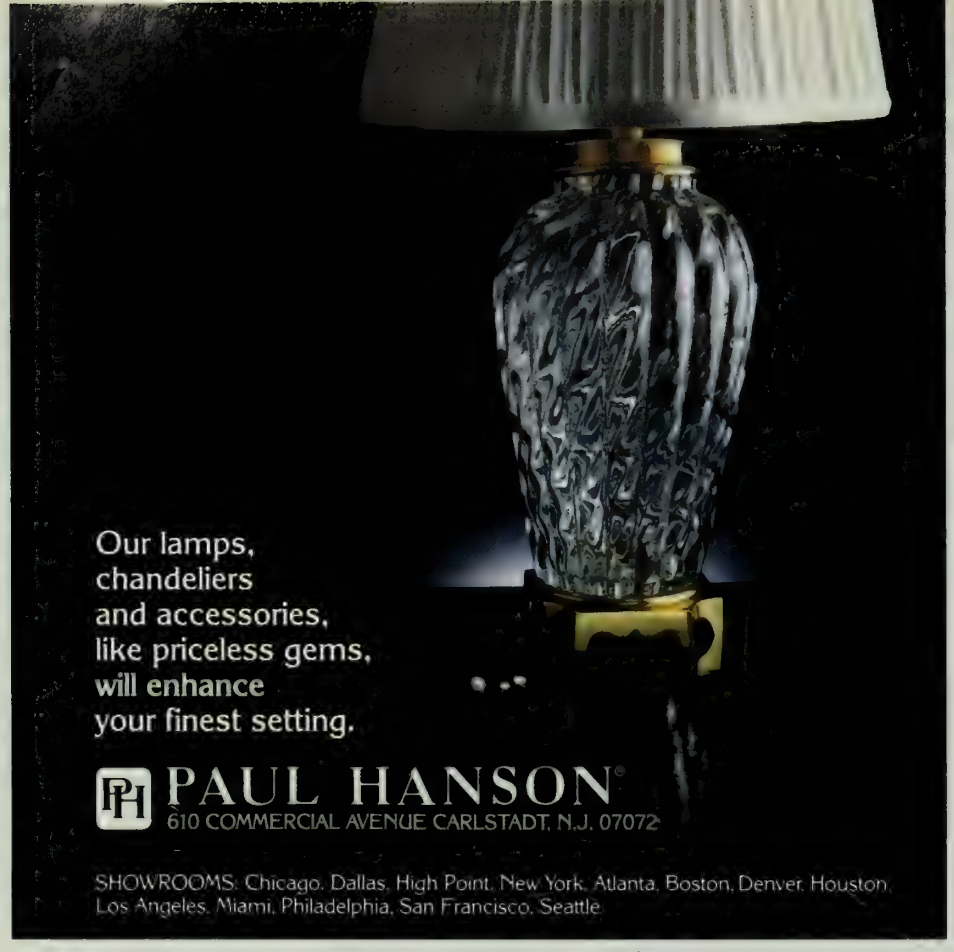
Mr.
Mrs.
Miss_____
PLEASE PRINT CLEARLY

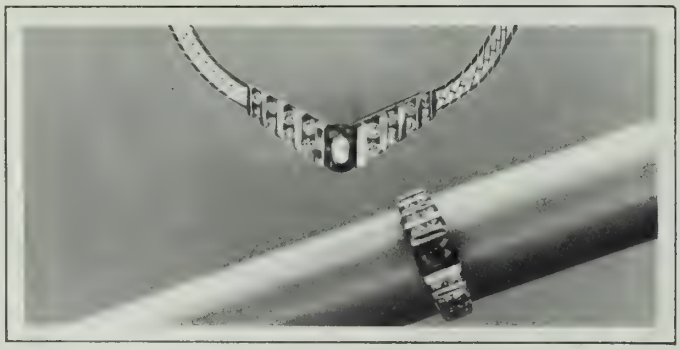
Address_____

City_____

State, Zip_____

17





The precious gift of fine jewelry...discover it now in Saks Fifth Avenue's Fine Jewelry Catalog. Within, we present a fascinating cache of pure gold treasures, many lit with diamonds, sapphires, rubies, emeralds...a rainbow of precious stones! And as a special enticement, this luxury-filled folio will be sent to you free of charge...simply request it in writing with your name and address by September 30th; and all the riches of Saks Fifth Avenue's Fine and Precious Jewelry Collections will be yours to view.

Saks Fifth Avenue Folio Collections,
449 West 14th Street, Dept. 1165, New York,
New York 10014.

Name _____
Address _____
_____ *Zip* _____

Saks Fifth Avenue

Coming Next— in October



JAIME ARDILES-ARCE

Architectural Digest Visits: NATALIA MAKAROVA at the prima ballerina's romantically choreographed Park Avenue apartment.

INTERIOR DESIGNS

In New York City, Harrison Cultra interprets the Postmodernist spirit with consummate wit.

Architect Nelson W. Aldrich's organic concept for the St. Barts home of the David Rockefellers.

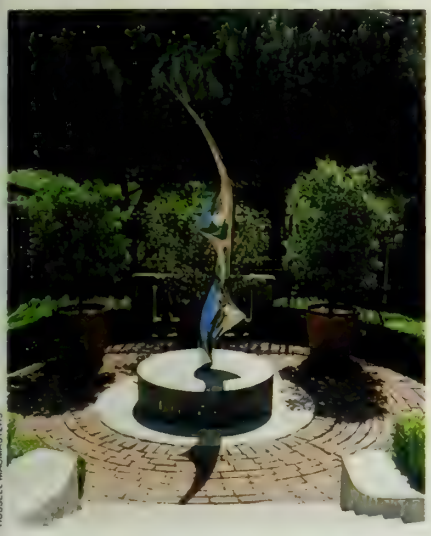
A Richard Neutra house in Santa Monica, deftly remodeled by architects Charles Gwathmey and Robert Siegel.

Houston's new hotel, the Remington on Post Oak Park.

Antiques spark a crisply contemporary Manhattan pied-à-terre by John F. Saladino.

Refined, subtle, simple—in Honolulu Sally Sirkin Lewis achieves minimalist perfection.

ARCHITECTURAL DIGEST



RUSSELL MACMASTERS

The Collectors:
David L. Wolper's
passionate involvement
with modern sculpture,
in Los Angeles.

SPECIAL FEATURES

Gardens:
Fugitive effects —
a beguiling tangle of
wild and cultivated plantings
encircles an artist's studio
on Long Island.

Historic Houses:
Safeguarding the spell
of the past at a 17th-century
Amsterdam townhouse.

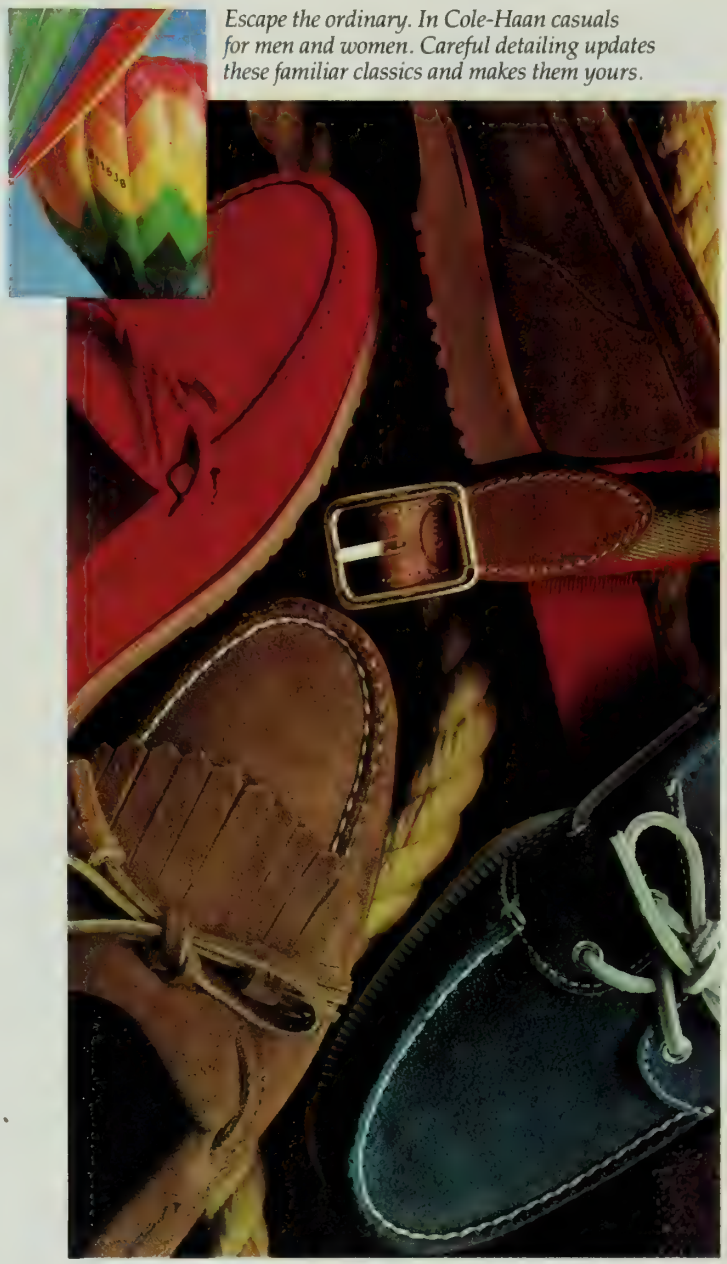
Architecture:
Peter L. Gluck's
cogent reconciliation
of traditions old and new,
in Massachusetts.

Art:
Old master prints exploring
the animal kingdom.

Antiques:
Centerpieces — noble
garniture for elegant repasts.

AND MORE—

Escape the ordinary. In Cole-Haan casuals for men and women. Careful detailing updates these familiar classics and makes them yours.



COLE·HAAN

Fine Footwear, Belts and Accessories

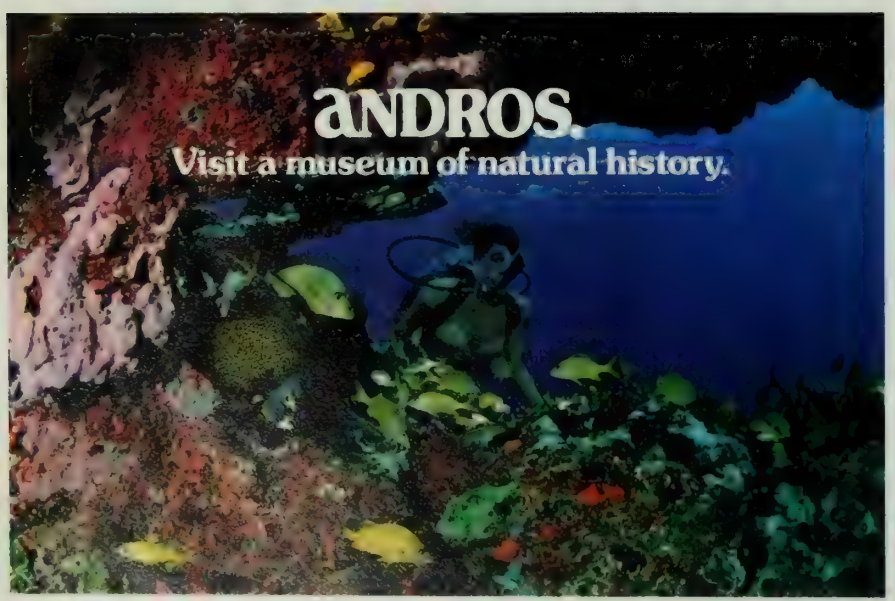
FOR MEN
At Ease, Westwood, Newport Beach
The Madrigal, Carmel
Jerry Magnin, Beverly Hills
Reyns, Hawaii
Wm. B. Woods, Salt Lake City

FOR WOMEN
Capezio, Tamarac Sq., Denver
Ducks & Company, San Diego
Wm. B. Woods, Salt Lake City

For more information, write Cole-Haan, Dept. D9. Yarmouth, ME 04096.



Available at: Cable Car Clothiers-Robert Kirk Ltd., SF; Paul Stuart, NY; Marvin Brown, Dallas. Or write Trafalgar, P.O. Box 1153, Norwalk, CT 06856, (800) 243-4368.



One of the largest barrier reefs in the world, ancient wrecks, pirate treasure, superb fishing and boating, powdery beaches, primeval forest, tree-dwelling elves, tiny villages, quaint accommodations, friendly people—Andros is a repository of beauty, mystery, myth, legend, and history. Visit Andros. It's easily reached from Nassau on Bahamasair.

See your travel agent for reservations. Or call toll free 800-327-0787. In Dade County, 433-3821. For sports information, call 800-32-SPORT.

For a free brochure on Andros and other Family Islands, write to Bahamas, P.O. Box 523850, Miami, FL, 33152. X9AD

Name
Address
City
State/Zip

Andros. One of the islands that make It Better In The Bahamas.

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 98–105:
Lorenzo Mongiardino
Viale Bianca Maria
45 Piano 3
20122 Milan
Italy
39-2-79-04-29

Pages 112–119:
Mrs. Henry Parish II
Harold R. Simmons
Parish-Hadley Associates
305 East Sixty-third Street
New York
New York 10021
212/888-7979

Pages 120–125:
Berry-Hill Galleries
743 Fifth Avenue
New York
New York 10022
212/371-6777

Childs Gallery
169 Newbury Street
Boston
Massachusetts 02116
617/266-1108

Martyn Gregory Gallery
34 Bury Street
London SW1
England
44-1-839-3731

Spink & Son Ltd.
5, 6 & 7 King Street
London SW1
England
44-1-930-7888

Pages 126–135:
Edward F. Knowles, AIA
127 West Fifty-sixth Street
New York
New York 10019
212/247-4459

Pages 142–149:
Patricia L. Fuller, Interiors
10517 Sarah Street
Toluca Lake
California 91602
213/766-6661

continued on page 246



FANTASTIC!

FACETS. . . The Designer Fashion Catalog. . . sizzling with chic. . . fashions and accessories for every facet of your exciting lifestyle!

Name _____

Address _____

City & State _____ Zip _____

(U.S. Zip Codes Only Please.)

SEND $2.00 for a year of FACETS to:

FACETS, P.O. Box 81425, Dept. 35330, Atlanta, GA 30366

papillon



First Class Mail

Our catalog is brimming with a bevy of life's little luxuries and chic necessities. Send for yours ... and start anticipating.

$2 treats you to a year of catalogs.
Papillon, Department 37331
P.O. Box 81274, Atlanta, Georgia 30366

Name _____

Street _____

City _____

State _____ Zip _____



Sterling Silver Pattern Matching Service

STERLING AND SILVERPLATE

More than 2,000 Patterns in Stock

Active • Inactive • Obsolete

Replace lost or damaged pieces

Complete your starter set • Add serving pieces

UP TO 40-75% OFF SUGGESTED RETAIL PRICES

We have hundreds of sterling and silverplate flatware patterns in stock (2,366 patterns the day this ad was prepared)—active, inactive, and obsolete. Many cannot be bought in retail stores at any price. Get a single piece, a place setting, extra spoons—whatever you need. Save up to 40-75% on every piece.

EASY TO ORDER—DO IT NOW!

Just tell us the pattern name and manufacturer. We will send you a list of all the pieces in stock in your pattern and the price for each. We will put your name in our Silver Register and notify you when we have additional pieces you might want. 30-day return privilege on all silver you buy from Walter Drake Silver Exchange. If you are not sure of your pattern name, ask for one of our free combination sterling and silverplate catalogues of patterns.

SEND THE COUPON BELOW TODAY

We buy and sell silver every day, so our stock changes every day. The sooner you send the coupon, the sooner you will get the pieces you want. First come, first served. We keep our prices as low as we can, but inflation affects the price of silver, too. It probably costs less to get the silver you want now than it ever will again, so don't delay. Send coupon today—or for the fastest service, phone us right now.

VISA MasterCard

PHONE TOLL FREE
FOR MASTERCARD OR VISA ORDERS OR INFORMATION
1-800-525-9291
Colorado Residents call 1-800-332-3661

Walter Drake Silver Exchange

5939 Drake Building, Colorado Springs, CO 80940

WALTER DRAKE SILVER EXCHANGE
5939 Drake Building, Colorado Springs, CO 80940

Your Name _____

Address _____

City _____

State _____ Zip _____

I am interested in: ☐ Sterling ☐ Silverplate ☐ Buying ☐ Selling

Pattern Name _____

Pattern Manufacturer _____

☐ Send free combination Sterling and Silverplate Catalogue of Patterns.

NOT OLDER - JUST BETTER

OVER 1500 ITEMS FACTORY DIRECT



Send $2.00 for our mail order color catalog of old style hardware, lighting, plumbing fixtures, curtains, decorative accessories and other hard-to-find products for your home. Solid brass, wrought iron, porcelain, oak, etc. All items newly manufactured for a lifetime of use. Authentic reproductions, re-creations and classic designs. Your best mail order source for the home -- all items postpaid -- factory direct -- tremendous savings -- satisfaction guaranteed.

THE RENOVATOR'S SUPPLY, INC.

2609 Northfield Rd., Millers Falls, MA 01349 (413)659-2211

☐ My two dollars is enclosed. Please send me the latest Renovator's Supply Catalog

Name _____ Address _____

City _____ State _____ Zip _____



READER'S DIRECTORY

continued from page 244

Pages 150–157:

Hugh Newell Jacobsen, FAIA
2529 P Street, N.W.
Washington, D.C. 20007
202/337-5200

Pages 166–173:

Valerian Rybar, ASID
Valerian Rybar & Daigre Design Corporation
601 Madison Avenue
New York
New York 10022
212/752-1861

Rybar & Daigre
8, rue d'Anjou
75008 Paris
France
33-1-265-0068

Pages 174–177:

Melvin Dwork, ASID
Melvin Dwork, Inc.
405 East Fifty-sixth Street
New York
New York 10022
212/759-9330

Pages 178–183:

Michael Goedhuis Ltd.
Colnaghi Oriental
14 Old Bond Street
London W1
England
44-1-409-3324

Kelekian Associates
667 Madison Avenue
New York
New York 10021
212/752-5263

L'Ibis Gallery Ltd.
667 Madison Avenue
New York
New York 10021
212/935-0490

Edward H. Merrin Gallery, Inc.
724 Fifth Avenue
New York
New York 10019
212/757-2884

The Textile Gallery
4 Castellain Road
London W9
England
44-1-286-1747☐



Express Yourself...

...with design. Create an inviting room, where you control the interplay of sunshine and shadow. With distinctive Kirsch patterns and colors. Shown: Kirsch Pleated Shades...Kirsch exclusive Ripplefold® Heading System. Or choose Kirsch Custom Shades, Woven Woods, Verticals, Mini-Blinds or Kirsch Drapery Hardware. The look says fashion...the quality says Kirsch. For a dealer near you, write: Kirsch, Dept. CV-983, Sturgis, MI 49091. Or call toll-free 1-800-528-1407.

Kirsch

WINDOW FASHION

TEFLON Reg. TM DuPont Co.
RIPPLEFOLD Reg. TM Cooper Industries, Inc.



Karges®

FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. P.O. BOX 6517 EVANSVILLE, INDIANA 4771

Write Dept. AD for full-color Karges Sampler $5.


THE CALIFORNIA EDITION
l Digest presents products and services especially for the California reader. In the pages that follow, Architec
the California reader. In the pages that follow, Architectural Digest presents products and services especiall
that follow, Architectural Digest presents products and services especially for the California reader. In the pa

Taylor's Connoisseur Collection. Furnishings on a grand scale.



Our most distinctive imports inspired by Old World artists and crafted to today's demand for enduring quality. Ornate room groups, dramatic accent pieces, mobile d'arte, all designed to enhance the most elegant home.

We searched Europe for these unusual and much in demand furnishings. Our inventory is unrivaled in the West and is constantly changing as our new shipments arrive. Most pieces are exclusive with us and available for immediate delivery.

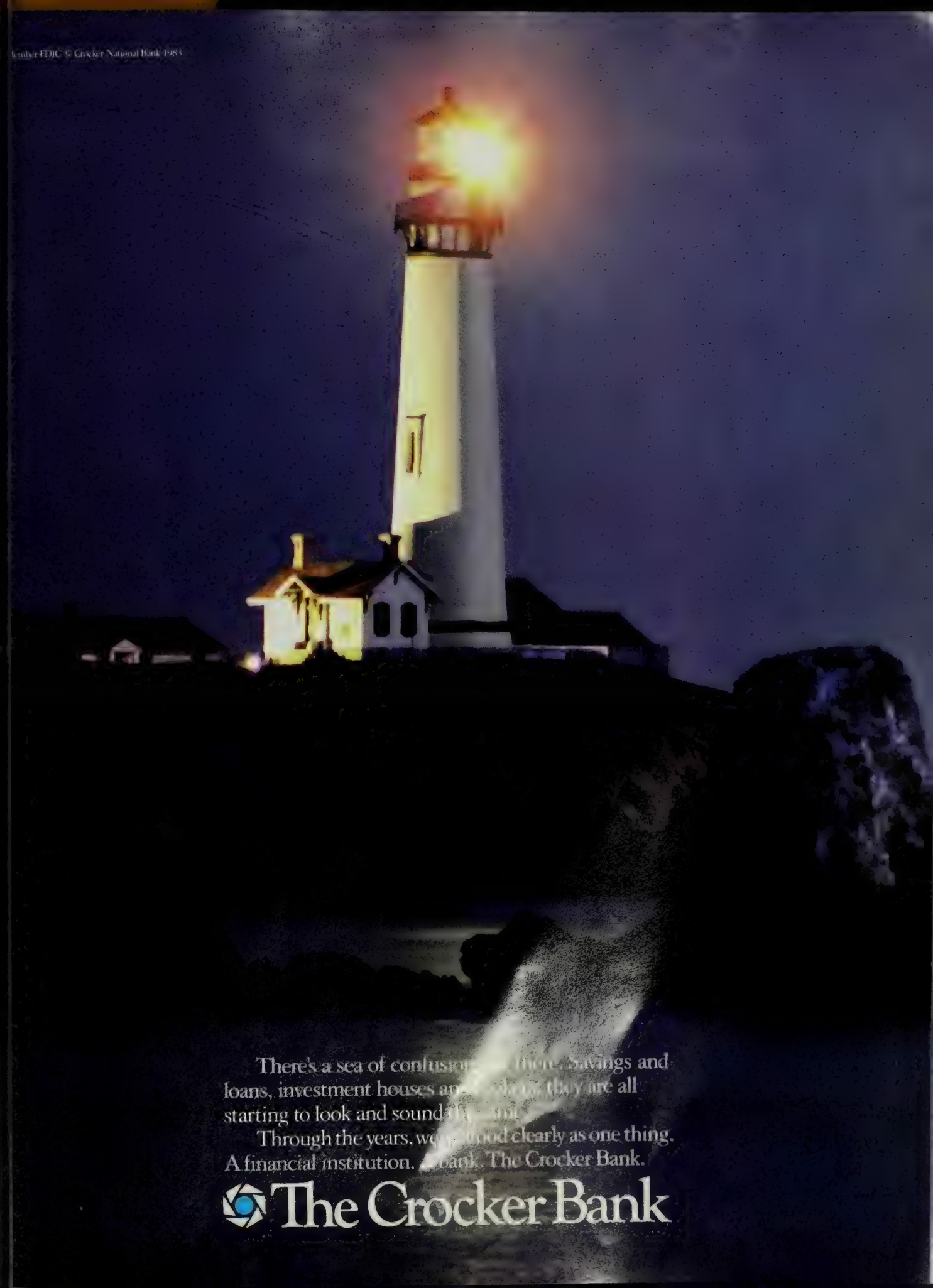
The cost of these lovely imports increase each year, as prices rise around the world. It follows that like all works of art and rare collector's items, their value will also increase. Some authorities now second their appreciation only to European antique furniture.

If you believe luxury should be a thing of beauty see our complete collection now. You can turn your home into a showplace rich in the ambience of Europe with furnishings on a grand scale from Taylor's.

TAYLOR'S
in Van Nuys

6479 Van Nuys Blvd., (213) 786-5970, 873-1081. Open Mon. thru Sat. 9 to 5:30 pm.
[illegible] Visa or Credit Terms available.

ember FDIC. © Crocker National Bank 1985



There's a sea of confusion [illegible]tions. Savings and loans, investment houses and [illegible]ers, they are all starting to look and sound the same.

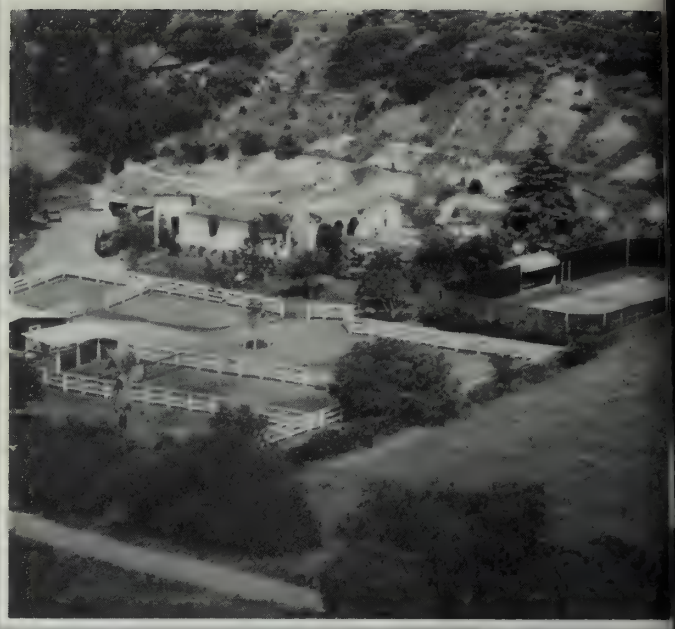
Through the years, we've stood clearly as one thing. A financial institution. A bank. The Crocker Bank.

The Crocker Bank

Buy a beautiful home in Fred Sands country



A magnificent estate, Oakwood Castle, is nestled on approx. 2½ acres in the exclusive San Fernando Valley community of Bell Canyon. The estate features a mosaic patterned brick drive, a 3-story entrance, and a master bath spa tub aside greenhouse windows for star gazing. Pool, spa, guarded-24-hour gate, patrol and TV surveillance. (WH-082) $1,495,000 Jim Pascucci 888-3603



Malibu equestrian gated estate on approx. 3¼ acres in a park-like setting of gardens, waterfa fountains. The Mediterranean residence, accented by Mexican antiques, marbles and importe overlooks a pool, spa, championship north/south tennis court and equestrian facilities. (ML-101 $2,350,000 Cormac O'Herlihy 45

Estates Division

Distinctive Properties from One Million Dollars

Fred Sands®
Realtors

Total Real Estate and Financial Services with 20 Offices and Divisio

---



SPRINGTIME FLORAL



CONTOURED FLORAL BORDER



CONTEMPORARY ORGANIC

AGA JOHN CUSTOM RUGS

100% WOOL HANDTUFTED • AVAILABLE IN ANY SIZE AND ANY DESIGN • WILL DYE TO MATCH ANY COLOR
12 WEEKS DELIVERY • REGULAR PILE • LOOP PILE • NEEDLEPOINT AND DHURRIE QUALITY AVAILABLE

PACIFIC DESIGN CENTER	LOS ANGELES, CA	(213) 657-0890
BEVERLY HILLS SHOWROOM	BEVERLY HILLS, CA	(213) 659-4444
DALLAS DESIGN CENTER	DALLAS, TX	(214) 747-6660
DESIGN CENTER SOUTH	LAGUNA NIGUEL, CA	(213) 657-0895


New Additions
NEWEST ADDITION
23811 Aliso Creek Blvd.
LAGUNA NIGEL
Suite 110 Laguna Nigel, CA
DESIGN CENTER SOUTH
KREISS
COLLECTION
or catalogue
Kreiss Enterprises
445 No. Figueroa
Wilmington, Ca. 90744
213 775 6053
Los Angeles / 213 654 4142 San Francisco / 415 552 4300 Newport / 714 756 7610 Dallas / 214 744 0868 214 742 5058 Chicago / 312 266 0002
Troy / 313 643 0707 Seattle / 206 763 8595 Miami / 305 573 5021 Atlanta / 404 231 8787 Denver / 303 388 4301 New York / 212 753 2010
Palm Springs / 619 320 7321 Las Vegas / 702 873 1985 Honolulu / 808 523 0944 Houston / 713 627 3399



THE RESTORATION PROCESS

Restoring and creating stained glass is a fragile art that requires the mastering of skills over 700 years old. And having the imagination to perform them. Three generations of training has given Reflection Studios the expertise necessary to blend these skills into restoring or creating a masterpiece such as the Olympic Club domes in San Francisco. Let us put our imagination, skill and experience to work for you.



REFLECTION STUDIOS

44 SIMMS • SAN RAFAEL, CA 94901 • [illegible]

LIC #341422

To find out more about the Atlantic Master Plan and the Atlantic Companies, contact one of our agents or brokers listed below.

Northern California

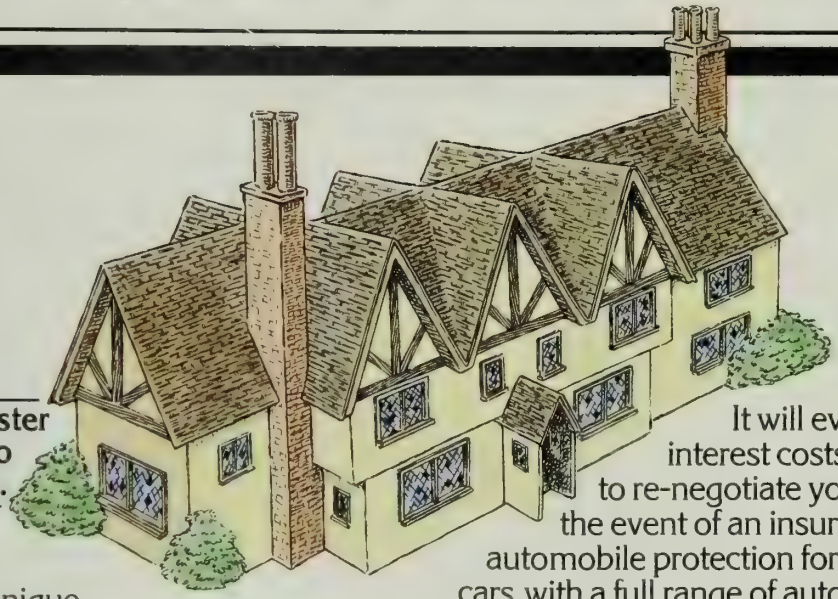
Altos Insurance Associates, Inc., Los Altos (415) 948-4441
Bess-Moore-Nicolaisen Insurance Agency
Mountain View (415) 968-3311
Corroon & Black/James Burpo Insurance Services
Sacramento (916) 485-4500
Cutting Thompson Insurance Agency, Inc.
Stockton (209) 478-5810
Frank B. Hall & Company of California, Stockton (209) 478-8330
Insurance Associates of Sacramento, Inc.
Sacramento (916) 925-5155
McVey Insurance Brokers, Inc., Fremont (415) 791-8811
Minto Wilkie Insurance Agency, Inc., San Rafael (415) 453-0610
Reed Stenhouse, Inc., San Francisco (415) 986-1122
Oakland (415) 834-1842
Riggs Edwards Insurance, Salinas (408) 422-7494
Roland Lampert General Insurance, Redwood City (415) 365-4040
Rollins Burdick Hunter of Northern California
Sacramento (916) 929-1234
Robert B. Suhr & Company, Insurance Brokers
Santa Clara (408) 244-1335
Thompkins & Company, San Leandro (415) 895-9200
Truex Insurance, Inc., Stockton (209) 478-5023
Wright & Kimbrough Insurance, Sacramento (916) 929-3333

Southern California

Barney and Barney Insurance Agency, San Diego (619) 234-3401
John Burnham, San Diego (619) 236-1555
Carr, Beedle, Hastings, and Dennis, San Marino (213) 283-3147
Cass and Johansing, Los Angeles (213) 484-8171
Century-Newport Insurance Services
Newport Beach (714) 851-2323
Corroon and Black Insurance Services
Los Angeles (213) 386-2360
Robert G. Cox Insurance Services, Inc., Van Nuys (213) 873-4933
DeCray, Miller and Wanglin, Inc., Santa Monica (213) 451-8634
Deering-Messenie Insurance Agency
Newport Beach (714) 833-1930
Mike Fortman and Associates, Los Angeles (213) 466-9341
Frink and Quint Insurance Services, Tustin (714) 730-9571
Gibson and Company, Insurance Brokers Inc.
Inglewood (213) 678-2251
Gonek Insurance Services, Inc., Woodland Hills (213) 888-4747
Haines Insurance Agency, Inc., Santa Ana (714) 972-1108
Frank B. Hall & Company of California
Los Angeles (213) 772-0401
Hocker, Peskay and Plaia Insurance Services
Canoga Park (213) 888-7002
Ingham, Coates and Payne, Pasadena (213) 795-7575
Insurance Professionals, Inc., Van Nuys (213) 873-1107
Integrity First Insurance Services, Van Nuys (213) 782-2422
IRM Insurance Brokers, Anaheim (714) 630-8520
Jay and Renfro, Newport Beach (714) 645-9000
Johansson Insurance Services, Inc.
Newport Beach (714) 850-1421
Allen Lawrence and Associates, Inc., Van Nuys (213) 782-2746
The Levitt/Kristan Company, Los Angeles (213) 879-3161
McDonald-Ferguson Insurance, Inc.
Newport Beach (714) 752-6282
Manupac Insurance Agency, Encino (213) 981-5650
C. M. Meiers Co., Inc., Sherman Oaks (213) 872-1842
Warren Mullin Insurance Agency, Sherman Oaks (213) 990-4141
North Insurance Services, Santa Ana (714) 544-3963
Pacific Insurance Agency, San Diego (619) 265-0361
Porter, Boos, and Webber, Los Angeles (213) 820-5309
Quinlan Insurance, Inc., Newport Beach (714) 833-9550
Rowan-Wilson Insurance Services Inc., Pasadena (213) 681-6961
Saliba, Inc., Los Angeles (213) 487-5180
Trilogy Insurance Agency, Inc., San Diego (619) 464-8693
Van Camp Insurance, San Pedro (213) 832-2611
Van Nuys Insurance Agency, Inc., Van Nuys (213) 781-7822
Welch and Associates, Inc., Sherman Oaks (213) 986-0711
White and Company Inc., Santa Monica (213) 393-9477
Wilshire Insurance Agency, Los Angeles (213) 385-6204
Wooten Insurance Agency, Santa Ana (714) 547-4176
Williams-Jackson Insurance Agency, Temple City (213) 285-3889

For the person who has a lot to protect, The Atlantic Companies now have an insurance policy that protects a lot.

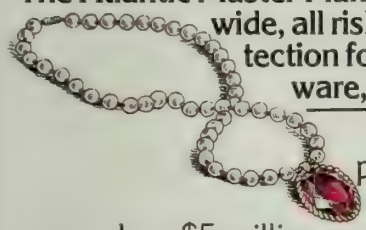
Atlantic Master Plan.



The Atlantic Master Plan covers up to three residences.

Introducing Atlantic Master Plan. Atlantic's unique new insurance package especially designed to provide value and convenience to people who have a lot of property that needs protecting.

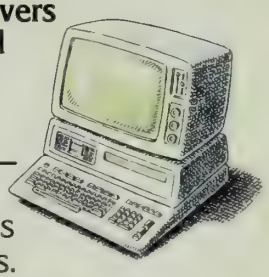
The Atlantic Master Plan can provide worldwide, all risk, no deductible protection for furs, jewelry, silverware, and more.



Now with a single policy, you'll be able to protect as much as $5 million worth of property. You'll no longer need one policy for your car, another for your home, another to cover personal umbrella liability, and so on. Atlantic's Master Plan not only provides protection at your principal residence, but allows you to add two additional locations. It provides replacement cost protection at each location, includes a guarantee to repair or rebuild regardless of costs, and protects you against liability suits.

It will even pay additional interest costs if you're forced to re-negotiate your mortgage in the event of an insured loss. It includes automobile protection for as many as seven cars with a full range of automobile coverages available. For additional charges, boats and recreational vehicles can be protected.

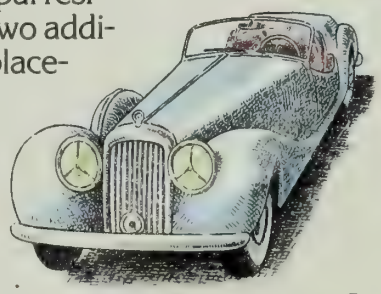
The Atlantic Master Plan covers home computers, peripheral equipment, computer software and up to $1,000 to recreate destroyed records.



Previously, all this protection could require as many as six or seven separate policies.

Atlantic's Master Plan is a brand new insurance policy from a company with a tradition of providing innovative service since 1842. Why Atlantic Master Plan? Simply because we believe that innovation is an old-fashioned viture.

The Altantic Master Plan provides complete coverage for your automobile (including replacement cost coverage if you qualify).



To find out more about the Atlantic Master Plan, and The Atlantic Companies, contact one of our independent agents or brokers listed opposite.

The Atlantic Companies

The Atlantic Building, 45 Wall Street, New York, NY 10005
Call an Atlantic agent listed on the opposite page.



The Gazor System: A Long Tradition of Quality and Craftsmanship.

Since 1944, Gazor has been an innovator in the design and production of fine furniture and affordable furniture systems. For the past 15 years Gazor Incorporated has expanded on this tradition, and has been manufacturing high volume furniture components in modern factories located in Europe and the United States.

Quality and workmanship are always of first importance.

The finished Gazor System is a masterpiece of beauty and technical achievement.

Timeless, attractive designs to define and enhance any residence or office. Distinctive, expandable configurations and pleasing finishes to meet any need from display to storage to integrated work areas. And the detailing: The rigid drawers glide in and out on precision bearings. Doors shut with a solid click... Each piece of furniture is finished with a stain resistant laminated surface which is pleasing to the eye and hand.

Shown here is only one of many configurations. Glass or wood doors are available. Or the fold away station can be changed to display space. Colors, shapes and sizes are up to you. Each unit is carefully assembled to your exact specifications before delivery.

The Gazor System: Craftsmanship combined with state-of-the-art manufacturing to bring you quality, affordable furniture which simplifies your interior planning requirements.

Visit our showroom, or contact us for further information:

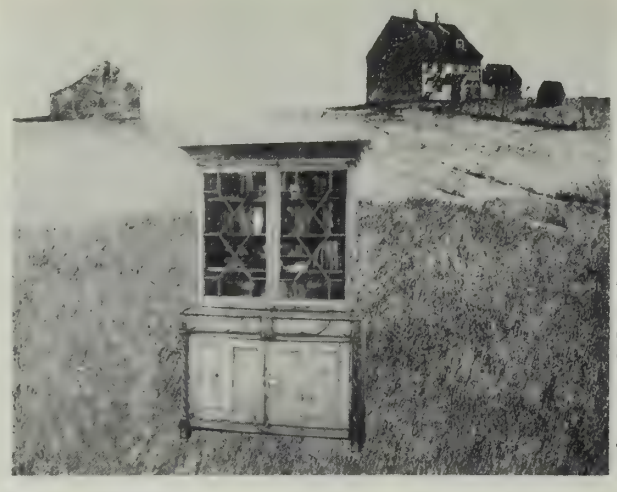
San Francisco + Bay Area
4245 Halleck Street
Emeryville, CA 94608
415 652 1828

Dallas
Ernest Low & Associates
World Trade Center
214 747 8839
214 747 5049

Also available through fine stores and Interior Designers.

GAZOR


PASHGIAN BROTHERS
ORIENTAL RUGS
A PASHGIAN FAMILY ENTERPRISE SINCE 1889
993 East Colorado Boulevard, Pasadena, California (213) 796-7888 • (213) 681-9253
For The Trade: 114 North Robertson Boulevard, Los Angeles, California 90048 • (213) 278-0700



Original painting by Andrew Wyeth

A PIECE OF WILLIAMS' WORLD

One-of-a-kind country antiques

Irish bookcase cupboard circa 1840

Williams Antiques

BRENTWOOD
13044 San Vicente Blvd.
Los Angeles, CA 90049
393-7261

BY APPOINTMENT
1714 Euclid St.
Santa Monica, CA 90404
450-2550

Experience the excitement of Wendelighting

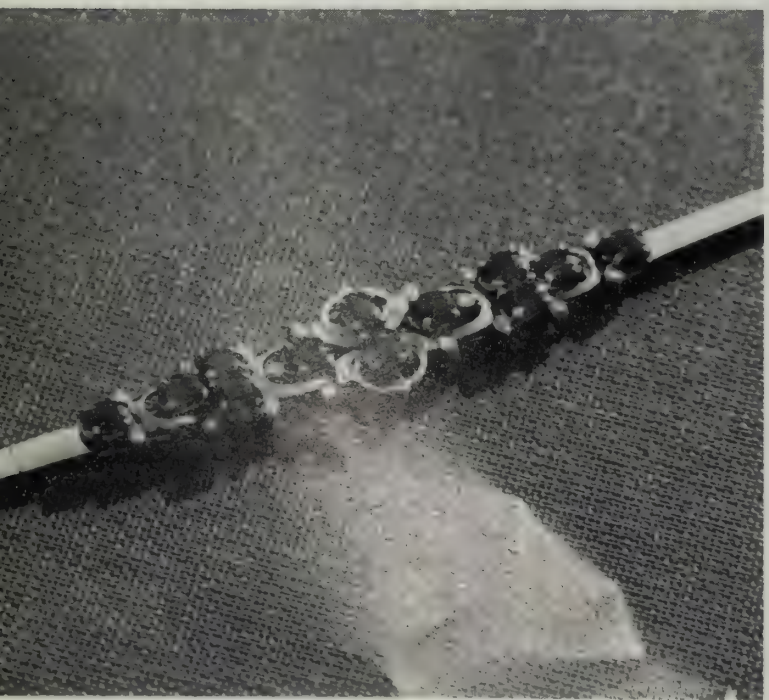




Visit our showroom in Culver City and see how Wendel optical framing projectors can transform your home's interior or exterior into a dramatic setting! Discover how objects of art are enhanced by shaping light to their exact contour. Call us now for a showroom appointment, or request our illuminating brochure by writing: Wendelighting, Dept. AC, 9068 Culver Blvd., Culver City, CA. 90230. 213/559-4310.

WENDELIGHTING

DIVISION OF JACKSEN INTERNATIONAL LTD.



SIAMerican Co.

"specializing in fine g
of superior quality"

2770 GREENFIELD, LISLE, IL 60532

DESIRE:

Elegance of Beautiful Sapphires

From our luxurious "Royal Society"™ collection, *DESIRE* is a precious 14K gold classic bracelet with a distinctive style. It features 12 genuine, oval-cut, deep blue sapphires, accent by 24 sparkling single-cut diamonds.

Designed for prestige, *DESIRE's* precious gems and unique sophisticated style should delight anyone who appreciates fin quality. Our strict quality standards are complemented by personalized services and a strong guarantee.

Buy with absolute confidence. Compare our exclusive desig quality, and price with those offered by fine jewelers and prestigious department stores. If your ***DESIRE*** does not meet your highest expectation, return it within 15 days for a prompt purchase-price refund.

A very special price: Our introductory price of $750 (plus $5 shipping charge) for this fine piece of jewelry is remarkably reasonable — an outstanding value for you . . . or someone you love.

Take advantage of this no-risk offer today, and ***DESIRE*** will b specially gift-boxed just for you.

To order *DESIRE* now with full refund privileges, write SIAMerican Co., 2770 Greenfield, Lisle, Illinois 60532, or use this form.

NAME _____

ADDRESS _____

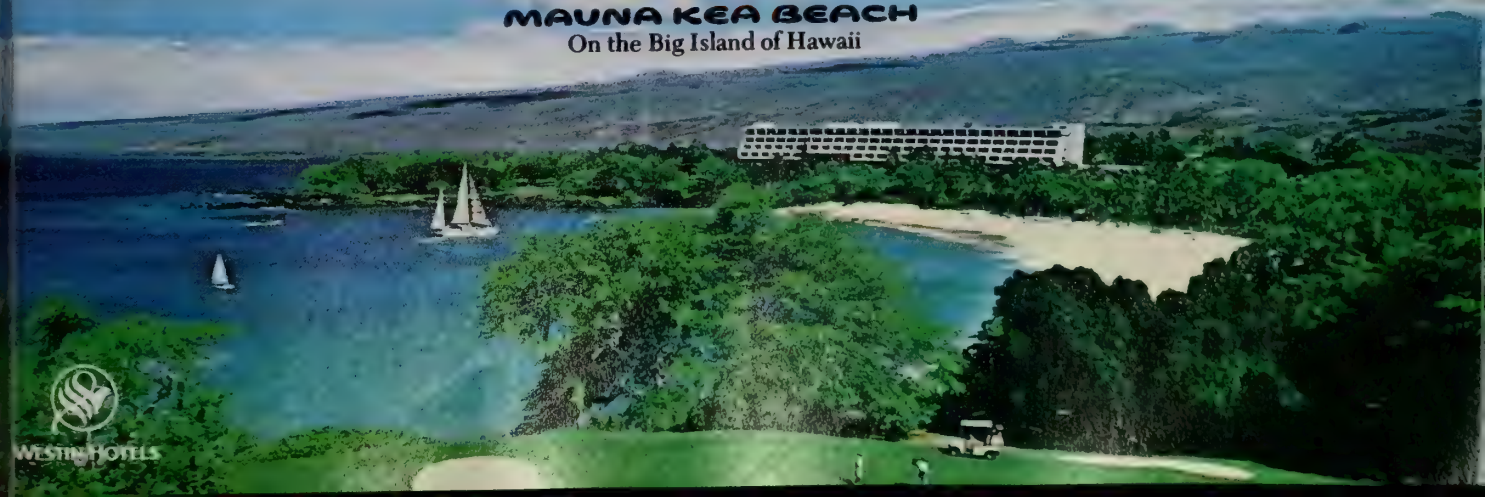
☐ CK ☐ VISA ☐ MASTERCARD Card No. _____

n Date _____ Signature _____



Making The Radcliffes feel at home is a Mauna Kea Beach tradition. You see, vintage hotels do not come into their own overnight. Over the years, our attention to style and detail has become an international standard of excellence. Our people offer you the definitive expression of courtesy and service. Come for all the expected amenities found at a world-class resort. Come back because we'll never offer you anything less. See your travel agent or call 800-228-3000.

MAUNA KEA BEACH
On the Big Island of Hawaii



AVERY BOARDMAN LTD

MANUFACTURER OF THE WORLD'S FINEST CUSTOM CONVERTIBLE SOFAS



Modular 26:
Six Sleep Sizes:
Unlimited Configurations

Only Through Your Interior Designer or Architect

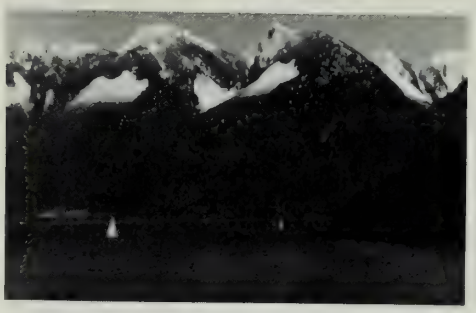
PACIFIC DESIGN CENTER

SHOWROOM 365 8687 MELROSE AVE.,
LOS ANGELES, CA 90069 213/659-1660

New York—Showroom 8th Floor, Suite 801 Building, 979 Third Ave. New York, New York 10022 212 688-6611
Atlanta—Showroom Space, Ltd. 261 Peachtree Hills Ave N.E. Atlanta, Ga 30305 404 261-5846



Lopez Island, San Juan Group, Washington: View-filled home on 32 acres. Near Seattle. **Brochure AD-715478. $975,000.**



Near Vancouver, British Columbia, Canada: 14-acre Bowen Island estate; pool, tennis, beach. **Brochure AD-715484. $3,750,000 US.**



10 Minutes from Papeete, Tahiti: Just completed 6,000 sq. ft. home with views. **Brochure AD-657446. US $1,400,000.**



Valley Center, San Diego, California: 40-acre country estate with avocado grove. **Brochure AD-715483. $1,500,000.**



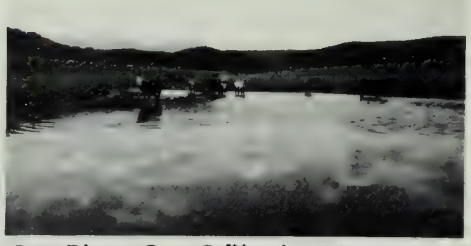
Rancho California, California: Luxurious home, built 1980, with pool, stream, recreation. **Brochure AD-715481. $750,000.**



Eugene, Oregon: In premier residential area. Stunning 14-room home with indoor pool. **Brochure AD-715482. $1,000,000.**



Melbourne, Victoria, Australia: In Toorak, 15-room Tudor mansion with lake, pool. **Brochure AD-657477. A$4,750,000.**



San Diego Co., California: *Monte Vista Ranch* offers 4,200 prime development acres. **Brochure AD-715485. $8,500,000.**

Previews Inc.®

For further information on these and other fine properties, please contact:

5670 Wilshire Blvd. • Los Angeles, CA 90036 • (213) 937-0703
735 Bishop St., Ste. 303 • Honolulu, HI 96813 • (808) 523-1188
P.O. Box 1867 • Lake Oswego, OR 97034 • (503) 636-2848

Boston—Greenwich, CT—New York—Washington, DC—Palm Beach—Chicago—Denver—Scottsdale—Los Angeles—Honolulu—Representatives throughout the World



A look you'll love

Dramatically Beautiful! Designed, constructed, finished and installed by expert craftsmen... from Sherwood, of course. Sherwood is family owned and operated.

Sherwood custom designs shutters for any area in your home or office, from either solid oak with a selection of stains from light to dark; or from kiln dried Calif Sugar Pine with a wide selection of stains and paint colors.

Call today for a carefully measured in home free estimate and let our Sherwood representative show you some exciting samples of Sherwoods' craft. He will discuss the design best suited to your needs, width of louvers you prefer, 1-1/4" to 4-1/2", to create "A Look You'll Love."

Sherwood Shutter Corp.

3655 West McFadden, Santa Ana
(714) 771-0200 or **(213) 553-2676**

8380 Miramar Rd., Suite 200, San Diego
(619) 223-9480

out of area toll free **(800) 432-7137**



Make your yard the mos elegant room in your hom

Transforming yards into imaginative and joyable outdoor living rooms has been business of A. Lee Shelbourne for near quarter of a century. And our experie shows both in awards for design excelle and in the increased home equity our des have generated for our clients.

We design your yard from the ground We take a personal, professional approac every phase of our total outdoor living desi

Quality is our yardstick. Our business is t design. We work with your contractor recommend experienced contractors who t in stride difficult sites, engineering proble remodeling outdoor/indoor areas, adding s and updating older pool and garden sites

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbour
AND ASSOCIA

23300 Ventura Boulevard
Woodland Hills, CA 91364 (213) 703
La Jolla • San Francisco



TRAVEL
OUR ORIENTAL RUG GALLERY

Trap a Tabriz. Capture a Kazak. Be dazzled by a Bokhara. Geometrics. Symbols. Simple. Intricate. A tapestry of heritage and design awaits you in a collection of over 10,000 rugs. From China, India, Pakistan and Persia. We will also offer to buy the antique Oriental rugs you already own. For an estimate of their value or an appraisal for insurance purposes, call our Oriental rug expert Moussa Soomekh at 628-2198. Oriental Rug Gallery, 804.

At Downtown Plaza, Del Amo, Century City, Santa Monica, Newport Beach, Santa Anita, Glendale, Sherman Oaks, Northridge, Topanga Plaza and Laguna Hills.

THE BROADWAY

The Upstairs Gallery

Rare, unique, and unusual art.
Watercolors by Delacroix.
Estate gouaches by Calder.
Oil paintings by Boulanger and Moti.
Works by Miro, Chagall, Picasso, and Dali
found nowhere else.
Extraordinary investments. Exceptional prices.
Individualized financing.
Exclusively at The Upstairs Gallery.

Beverly Hills Gallery • 275 S. LaCienega Blvd. • 213-659-6228
Open 7 Days
Also in Arco Plaza, South Coast Plaza & Del Amo Fashion Square

DISTINCTION...



GENGHIS KHAN FURNITURE
4247 Park Blvd. San Diego, CA (619) 291-3666
1131 E. Washington Ave. Escondido, CA (619) 743-5897
IMPERIAL GENGHIS KHAN
5000 Beltline Rd., Suite 280, Dallas, TX (214) 387-8387



INTERNATIONAL
domani
L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM
...OSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY 9:30—6:00

©19

NOW YOU KNOW...

Some communities have created real estate history as premier living environments. South Peak, the most prestigious coastal custom homesite community in South Orange County is about to become a reality.

Only at South Peak will you find exceptionally large buildable pads on an isolated ridgetop setting tucked between two premier golf courses in Laguna Niguel. The expanses of Pacific waters... across the fairways and greens... the rolling coastal hillsides... the views go on forever.

Reserve your homesite now.

SOUTH PEAK

If you knew then what you know now

1540 South Coast Highway, Suite 202
Laguna Beach, California 92651
(714) 494-8068



Priced from $195,000

Prices effective as of deadline of this publication.



Adolfo knows.
Herb Caen knows.
Douglas Fairbanks, Jr. knows.
Charlotte Ford knows.
Ann Getty knows.
Dina Merrill knows.
Robert Mondavi knows.
Daniel H. Ridder knows.
Arthur Schlesinger, Jr. knows.
Dennis Stanfill knows.

Today, one watch stands alone as the most exclusive watch all over the world.

Audemars Piguet: a watch known only by those who know. A watch whose Swiss heritage dates back to 1875.

As an influential force in business, finance, architecture, film, fashion, sports, and the creative arts, you seek the same deliberate exclusivity that sets you apart from the crowd.

While there are no limitations on the efforts we make to satisfy you, there are strict limitations on the number of watches we choose to make.

We will not deviate from this policy. Today, tomorrow, or ever.

Others may never know why you have chosen to wear an Audemars Piguet.

But you know. You've always known.

Audemars Piguet

Known only by those who know.

© 1983 Found only at [illegible] · For dealers: Audemars Piguet, 350 Fifth Avenue, NYC 10118.

Your Private Baja Sea-Side Retreat



21 very special and highly individual custom-created master-built beachfront villas

One-of-a-kind designs ... tiled terraces luxuriant landscaping ... swimming pool...jacuzzis...pro tennis court



Rosamar
VILLAS BY THE SEA

619-569-2515

40½ K. on the Tijuana Ensenada Road (10 miles South of Rosarito, in Baja California)



COMPLETE INDOOR & OUTDOOR CONSTRUCTION
From Design Through Completion

- Remodeling and restoration of home and yards
- Entire estates
- Complicated sites & difficult engineering problems our specialty

ALL PERIODS & STYLES

- Master suites, kitchens, summer roo
- Entertainment centers
- Guest rooms and guest houses
- Swimming pools, spas, hot tubs
- Landscaping, lighting, irrigation
- Gazebos, pergolas, cabanas
- Masonry, stone, brick, marble, ceram
- Fountains, ponds, waterscapes & fal
- Tennis, sport and fun courts

25 YEARS OF CONSTRUCTION EXPERIENCE
License # 391019

6726 Reseda Boulevard, Suite 200
Reseda, California 91335
(213) 705-0499

ARCHITECTURAL BUILDERS

QUALITY WITH DEPENDABILITY

Just arrived! One of our finest ever shipments of superb 18th and early 19th century English antiques and accessories.

You can rely on Colby Antiques. Thousands of people have. We are direct importers of fine antique furniture and art objects.



WE ARE COLBY ANTIQUES

COLBY ANTIQUES OF SAN CLEMENTE 510 N. CAMINO REAL SAN CLEMENTE, CALIFORNIA 92672 (714) 494-5130 CIRCLE #1 FOR BROCHURE.



Interior Design

Thomas R. Ladner, A.S.I.D.

rter of English Furniture
s & Decorative Accessories

414 La Canada La Jolla, CA 92038
Telephone (714) 459-3753

One Block East of La Jolla Boulevard in South La Jolla



Country French Pine Armoire. Shown upholstered (in our shop) with Faience Animals from France. Circa 1790. 87" high, 57" wide, 22" deep

ANTIQUE FAIRE

FINE COUNTRY FRENCH ANTIQUES

1700 16th Street San Francisco, California 94103 Circle #28 for brochure
Mary and Dale Rayner (415) 863-3914 Only through your dealer, designer or architect
Showplace Square South Corner 16th & Kansas. Open to the trade 10-5 Monday through Friday

ornia

LAGUNA BEACH



th Century Chinese Bronze Buddha
eated in the Contemplative Position
Rich Green Patina. Ming Dynasty
15" wide, 11" deep, 23" high
m Warren Imports of Laguna Beach

n Imports—Far East Fine Arts
S. Coast Hwy. Zip 92651
4) 494-6505 Hrs. 9:30-5:30, cl Sun
porcelain, ivory, lacquer, netsukes, snuff
s, bronzes. Since 1937 one of the finest
al art collections. Also in Palm Springs
#30 for brochure.

PALO ALTO

Andre Ruzhnikov Russian Icons
PO Box 1261 Zip 94302
Ph (415) 858-0469 By appointment only
Russian icons 15th–19th C. Vast selection of subjects and styles; wide representation of icons. Circle #6 for photo portfolio

CHICAGO'S
LARGEST
ANTIQUE DEALER

featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

BRONZES PAINTINGS
CHANDELIERS SILVER
PORCELAIN CLOCKS
ART GLASS BRIC-A-BRAC
DOUGHTY & BOEHM BIRDS
& much, much more all at

Donrose Galleries

751 N. WELLS•312/337-4052
Monday - Saturday 10 to 5

We are interested in purchasing worthwhile ART of all periods

WHOLESALE & RETAIL
VISA & MASTER CHARGE

SAN CLEMENTE

Colby Antiques of San Clemente
510 N. El Camino Real Zip 92672
Ph (714) 492-5130, 492-2620 Hrs 10-5
Investment quality antiques are stressed. 18th, 19th C. English and European. One of America's premier dealers. Circle #1 for brochure

SAN FRANCISCO

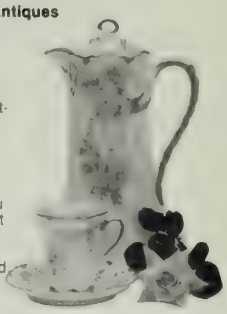
Antique Fair
1700 16th Street Ph (415) 863-3914



One of the West's leading trade sources specializing in quality Country French Antiques. Always a large selection of fine armoires, bonnetieres and tables. Only through your dealer, designer, or architect. Circle #28 for brochure

SAN JUAN BAUTISTA

Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381
Hrs 10-5, cl M
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure





Let me register you

Circle the items you want and I will register you with the following Antique Dealers. Include **$1 for handling charge**

Dear Tad: Enclosed find $ _____ which includes **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore. (US Funds Only.)

1. Free **2.** $10 **4.** $25 **6.** $6 **7.** $2 **10.** $2
21. Free **23.** Free **28.** Free **30.** Free **44.** Free
64. $2 **70.** $3 **87.** $6 **88.** Free **90.** Free

Name _____ Address _____

City _____ State _____ Zip _____

Mail to: Tad Gilmore P.O. Box 42345 San Francisco, CA 94101 (415) 673-3644

Frances Klein

Estate and Antique Jewels

MODERN, OLD or ANTIQUE —
Our Selection — *Extraordinary*
Our Quality — *Superb*
Our Prices — *Highly Competitive*

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.



LEDEAN GARRISON

"I design uncommon homes for uncommon people. I design homes that fit their lifestyles while giving their home the class, style and imagination so necessary to abundant living. Whether designing in Contemporary, Traditional or Classic styles I can turn your dreams into reality."

Let me send you a free brochure explaining my services.

CALL OR WRITE TODAY
(209) 369-3685
920 S. Cherokee LaneSuite C Lodi, CA 95240



ANTIQUE BIJAR
7'.6" x 10'
(Our only Locati[illegible] ... MONT • LOS ANGELES • CA 90020 • TEL: (213) 383-1397

J. H. Minassian & Co.

THE EXCLUSIVE ORIENTAL RUG STORE
Est. 1905 in Los Angeles

ONE OF AMERICA'S MOST EXTENSIVE AND AUTHENIC COLLECTIONS OF RARE ANTIQUE RUGS . . . Sarapi, Farahan, Camel hair, Chinese, silk & wool of finest Persian looms. All sizes and colors available for your consideration.

- **Also available a variety of contemporary Chinese and Persian rugs.**
- **Decorators inquiries invited.**

THERE'S A NEW WAY TO ENJOY THIS OFFICE



LEASE IT.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure. With our unique lease/purchase program you can have the distinction and prestige of a beautifully coordinated antique office setting for a small monthly charge.

We've acquired the largest and choicest collection of antique office furniture ever assembled. Over 5,000 hand picked museum quality pieces.

Our desk collection is unequalled: English partners, rolltops, secretaries, rare Wootons (as pictured), all superior examples of their type. Of course, we have everything else for your office: conference tables, leather couches, swivel chairs. Plus a magnificent residential selection.

All pieces are faultlessly restored in our own shop. Visit our showroom or block long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00
San Francisco Showroom: 1133 Post Street, San Francisco, CA 94109, (415) 673-8118

Soft Sleep. Like most decisions it's best to sleep on it.

The Invicta Soft Sleep underblanket. A new concept in comfort. More than a mattress protector, Soft Sleep actually benefits the sleeper by promoting comfortable, restful sleep — regardless of the temperature. When placed between the mattress and the bottom sheet, Soft Sleep's tufted



pure new Australian wool pile utilizes its natural insulating qualities to keep the sleeper warmer in winter and cooler in summer. Soft Sleep's tufted design "breathes" to provide maximum insulating effectiveness while its wool fibers gently cradle and caress.

As we know, restful sleep helps to relieve some types of muscular discomfort. Although we don't claim Soft Sleep is a miracle cure, many people have reported an easing of aches and pains since sleeping on Soft Sleep.

Fully sanitized and moth-resistant, Soft Sleep is available in sizes to fit all standard beds. Elastic straps hold it firmly in place to assure a secure fit. Soft Sleep is great on water beds, too.

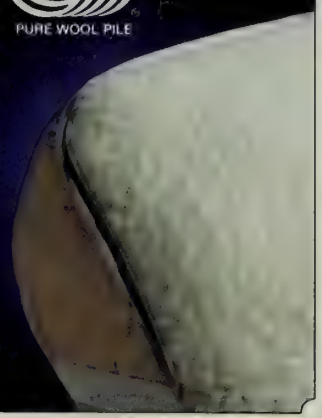
Lightweight and easy to handle, the Invicta Soft Sleep is machine washable or may be dry cleaned. It may also be spot washed, as needed.

Manufactured in Australia of pure new Australian wool, Soft Sleep is now available for the first time in The United States. Not sold in stores, it is available by mail order only.

We're so convinced you'll love the Invicta Soft Sleep, we're offering a 10-day money back guarantee. Try Soft Sleep for 10 days, if not completely satisfied just return it to us for a refund.

The Invicta Soft Sleep. Don't decide today, just sleep on it tonight. Order now.

PURE WOOL PILE



PHONE TOLL FREE 800-221-5207
IN CALIFORNIA 800-221-6553

OR MAIL TO: INVICTA SOFT SLEEP
14770 E. Firestone Blvd. #214
La Mirada, CA 90638

INVICTA SOFT SLEEP

Sizes	Price	Quantity	Total
Twin 39″ × 74″	$55.00		
Double 54″ × 74″	$65.00		
Queen 60″ × 80″	$75.00		
King 72″ × 84″	$85.00		

Enclose personal Check, Money Order or Credit Card information indicated.

Sub-total
CA residents add applicable sales tax
Add $5 shipping per unit
Total amount

___ Visa ___ Am. Ex.
___ Master Card ___ Check or M/O

Card No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Exp. Date ____

Signature of authorized purchaser _____

Name _____

Street _____

City _____ Zip Code _____

Phone Area Code _____
To avoid delay we will phone if _____ your order.



Expensive in Every Way.
Except Price.

RICK PALLACK
FINEST MENSWEAR BELOW RETAIL

4554 SHERMAN OAKS AVENUE SHERMAN OAKS
1 BLOCK WEST OF SEPULVEDA 1 BLOCK SOUTH OF VENTURA
MON-FRI 11-8 SAT 10-6 SUN 11-5 213 789 7000



e unique SieMatic 8008 RA Rattan Kitchen in Dramatic White. Also available in Dark Brown.

Kitchen Interior Design

roducing the world's most exclusive kitchen—rattan—from the world's foremost name in chens: SieMatic.

Long chosen for its exotic charm and durability to serve aboard the oceans' great luxury ers, rattan now takes its rightful place in the kitchen. Accompanied by elegant frames of id oak and such authentic details as leather corner bindings and ceramic inlaid knobs.

As practical as it is strikingly beautiful, the SieMatic Rattan Kitchen is protected from ly wear by a fine coating of clear lacquer which actually highlights the distinctive interplay light and shadow.

If your kitchen must be as individual as you are, discover the 8008 RA at your SieMatic presentative today.

SieMatic®

chens that fit the way you live.

Send for SieMatic's Kitchen Book.

Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it. 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. See your SieMatic representative listed below or send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069

F

Name _____

Street _____ Zip _____

City _____ Telephone _____

bany/Berkeley ☐ House of Kitchens, 1325 Solano Avenue, Albany, 94706, (415)525-9576; **La Jolla** ☐ Baywood Kitchens, Inc., 1014 Pearl, La Jolla, 92037, (714)454-9684/464-3549, **Long Beach** A & M Specialties, 3101 East Anaheim Street, Long Beach, 90804, (213)597-0557/0668; **Los Angeles** ☐ Custom Kitchens and Baths, 743 No. La Brea Avenue, L.A., 90038, (213)937-1660 Kitchens on Sunset, 8363 Sunset Blvd., L.A., 90069, (213)650-1452; **Los Gatos** ☐ European Kitchen and Bath Studio, 7 No. Santa Cruz Avenue, Los Gatos, 95030, (408)395-1944, **Marin County** Kitchen Craft of Marin, 1241 Andersen Drive, San Rafael, 94901, (415)454-1623; **Newport Beach** ☐ Euro-American Kitchens, 1741 Westcliff Drive, Newport Beach, 92660, (714)631-7032; **n Francisco** ☐ Continental Kitchens and Baths, 340 West Portal, San Francisco, 94127, (415)661-6726 ; SieMatic, 200 Kansas Street, Suite 217, San Francisco, 94103, (415)558-8811, **n Jose** ☐ Custom House Supply, 1110 Meridian Avenue, San Jose, 95125, (408)723-7073; **Westwood Los Angeles** ☐ Kitchen Studio West, 1941 Westwood Blvd., L.A., 90024, (213)475-1135



We'll cater to your every event

Your reception for 100. Or luncheon for 500. Or banquet for 3,000. Or party for 12.

In short, any event that requires the Bonaventure's award-winning style.

At a price that won't cramp yours. Call (213) 624-1000, and find out how your affair can be fabulous.

THE WESTIN BONAVENTURE
Los Angeles

LYMAN DRAKE ANTIQUES, INC



Importers of French and English Antiques • Available to the Trade • Available Through Your Designer

2901 South Harbor Boulevard, Santa Ana, CA 92704 714/979-2811

Where Reality Surpasses Concept



An unsurpassed setting of magnificent ocean and coastal views captures the imagination . . . while uniquely contoured and shaped homesites challenge one to create reality from a vision.

This is Sea Pointe Estates where those who desire the ultimate opportunity in which to build a custom home will find optimal seclusion in an extensively landscaped environment with a guard-gated entry, roving patrol and a state-of-the-art security system . . . plus specially-selected recreation amenities to suit the lifestyles of such discriminating purchasers. There is also the assurance of the preservation of community integrity through individually defined architectural guidelines.

San Diego Freeway to Avenida de la Estrella exit. East one-half of a mile to Sea Pointe Estates in San Clemente. Custom homesites priced From $150,000 to $400,000. Call (714) 643-1392 for further information.

Sea Pointe estates



ADIL BESIM
& Co., Inc

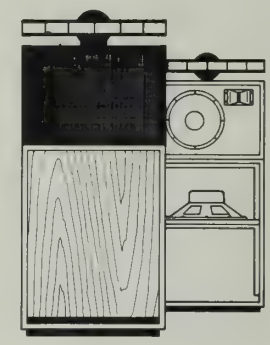
Oriental Rugs of Distinction to Grace Your Every Walkway

Sales • Purchases • Repairs • Appraisals

370 South Lake Avenue, Pasadena, California 91101
Vienna • Zurich • Innsbruck • Pasadena

(213) 795-7589 (213) 681-7031

EILEX DESIGN



CUSTOM AUDIO SYSTEMS

for the connoisseur

Total system design and installation services of the ultimate in sound reproduction systems.

- Digital audio system (incl. compact disc player)
- Audio/Visual system (home entertainment center)
- Custom speaker enclosure
- Custom horn speaker
- Custom sub-woofer
- Multi-amplifier system
- Custom electronic crossover
- Time processing (delay)
- Noise reduction and dynamic range expansion
- Room acoustics (equalizing)
- Remote control

For free brochure please write or call:

EILEX DESIGN
4919 Embassy Way • Cypress, CA 90630
Tel: (714) 995-5409

You'll live not only above, but beyond the common place.



This is your opportunity to enjoy the height of city living
in downtown San Francisco.

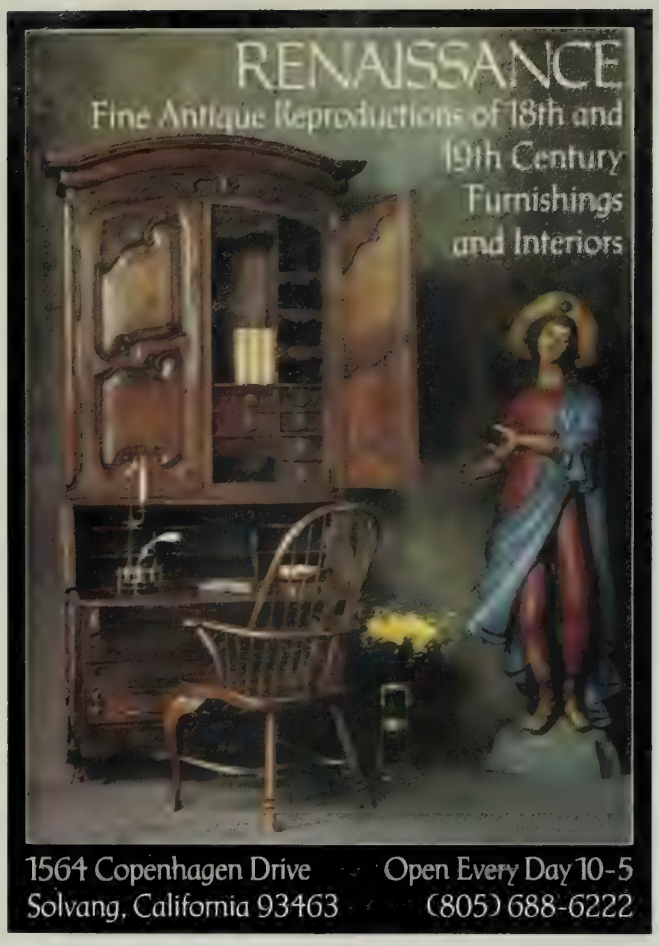
Commanding magnificent panoramas high above Montgomery Street,
these 33 very personal, very private condominium residences
atop Montgomery Washington Tower present an eloquent
level of comfort and convenience The City has never known.

Located directly across from the world landmark
TransAmerica Pyramid, you'll find them equally ideal as permanent
homes, pied-à-terres or corporate quarters.

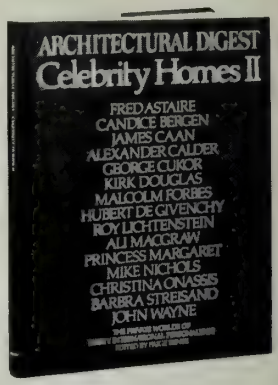
For complete particulars please direct communications to
Margaret Braverman, Montgomery Washington Tower,
611 Washington Street at Montgomery, San Francisco, CA 94111.
Telephone: (415) 981-2655.

MONTGOMERY
WASHINGTON
TOWER
SAN FRANCISCO

© Crow-Spieker Companies



Meet famous personalities. Visit their private retreats.



Come with us behind the scenes...
From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest*'s Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout. Order today. Your satisfaction is guaranteed!

SEND TO: THE KNAPP PRESS
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ____ copy/copies of Celebrity Homes II at $35.00 each plus $2.25 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to ☐ MasterCard ☐ VISA
Card # _____
(if Mastercard, include Interbank #)
Expiration date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Please allow 6 weeks for delivery W19

VIVANT™



LAMPS
1001 & 2002
16" × 17¼"
3003 & 3004
16" × 19½"

MFG. PROCESS
Handmade w/ partial use of machine

SOLID WOOD BASE
- All natural wood (color may vary due to nature of wood)
- Walnut, white ash, hard maple (veneer)
- Hard wax finish
- Size 1001 & 2002 8¼" dia. 8½" hi. Size 3003 & 4004 8¼" dia. 10½" hi.
- Weight 8 lbs. to 9½ lbs.
- Two shapes available

SHADE
- Hand made
- String shade
- Two colors available
- Size 16" dia. 8" hi.

ACCESSORIES
- Lacquered brass
- Dimmer switch
- All elect. - U.L. Approved

Design
Shailesh Vala
Architect

Solid Wood Bases

Lamps

CALL 24 HOURS • TOLL FREE 800-526-7443 Ext. 535

☐ Please send me _____ of model number

☐ # 1001 at $225 ea
☐ # 2002 at $225 ea
☐ # 3003 at $250 ea
☐ # 4004 at $250 ea

Mail to / MFG BY
SMOKEY INTERNATIONAL, Inc
90 Dayton Ave. Bldg. U-2
Passaic, N.J. 07055
(201) 779-8790

Allow 4 to 6 weeks for delivery. 100% Money back guarantee if not satisfied. Return within 3 weeks.

☐ Check ☐ MasterCard ☐ Visa
Card No _____ Exp _____
Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

Glabman's, Costa Mesa



We're going to spoil you for every other furniture store in the world.

Glabman's

Furniture & Interior Design

BAKER • HENREDON • KARGES • KARASTAN • WHITE • MORRIS-JAMES • MARBRO

Los Angeles 8765 W. Pico Blvd. at Robertson • (213) 278-1174
Costa Mesa 3089 Bristol just south of San Diego Fwy. • (714) 540-3822
Woodland Hills 20011 Ventura Blvd. just east of Winnetka • (213) 340-7677
South Bay 23649 Hawthorne just north of Pacific Coast Hwy. • (213) 373-8936



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY



BERMUDA

JEAN-PIERRE®

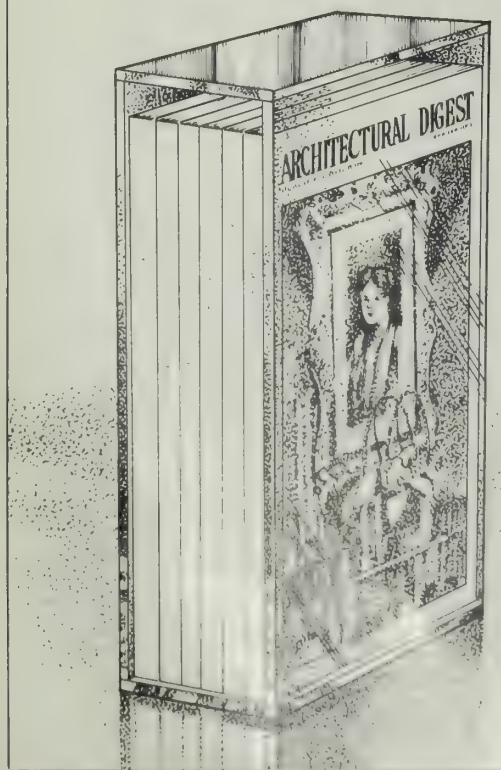
FINE JEWELRY

MISSION BETWEEN OCEAN & 7TH • BOX 6445

CARMEL, CA 93921 • (408) 625-2444

© 1983, JEAN-PIERRE BRANT

Preserve your valuable issues of Architectural Digest in stylish, sturdy acrylic slipcases



Elegance and function combine in this cleanly designed organizer. **$22 each**

ARCHITECTURAL DIGEST SELECTIONS

Dept. A693 8460 Higuera Street

Culver City, CA 90230

_____ **#200011Clear Acrylic Slipcase $22**

($2.25 shipping and handling)

Name _____

A693

Address _____

City _____ State _____ Zip _____

☐ Check payable to Architectural Digest Selections
(add 6% sales tax if delivered in California)

Charge my:

☐ MasterCard ☐ American Express ☐ Visa

☐ Diners Club Exp. Date _____

Card No. _____

Signature _____
(if charging)

It's easy to order by phone.
Call toll free 800-421-4448.

Mon-Fri 7 A.M. to 7 P.M., Sat 7 A.M. to 1 P.M., Pacific time.
In California call 800-252-2071, credit card orders only.
Offer good in U.S.A. only. Allow six weeks for shipment.
Items may be shipped separately.



Home of Mr. & Mrs. Bill Sharman,
Rolling Hills
Interior Design by Janet Moore
Assisted by Ross Harris

TfT Interiors Inc.
"The Finishing Touch"

23811 Hawthorne Blvd., Torrance, CA 90505 • (213) 373-0585

Courtesy To The Trade

If you could shop at one place in America this would be the one place. South Coast Plaza.













1. Dessange 2. Scandia Down 3. Deak-Perera
4. Laura Ashley 5. Grafton Street 6. Dunks & Company

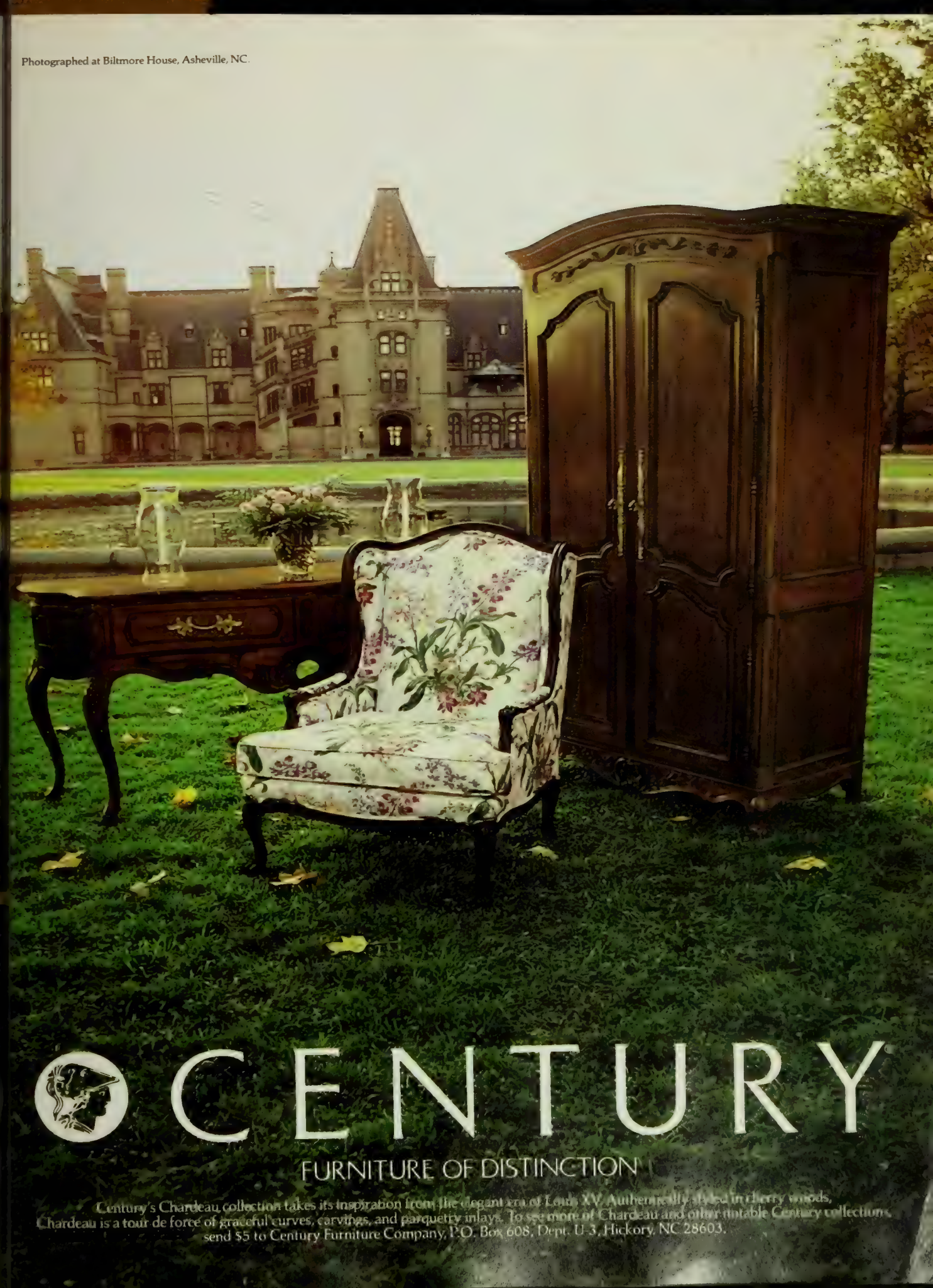
Some people in and Southern California for their lifestyle.
Others, pity them for where they can shop.

SOUTH COAST PLAZA

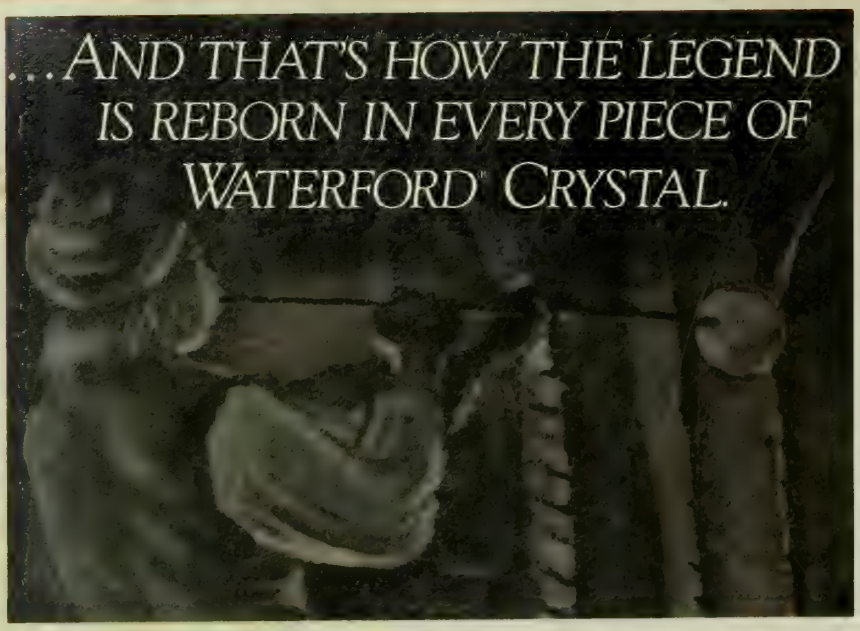
[illegible] Plaza, South Coast Plaza, CA. 92626 (714) 546-6682

[illegible] at New Street Entrance to Mall at L. Magnin

Saks Fifth Avenue [illegible] Bullock's · Sears · May Company · I.Magnin


Photographed at Biltmore House, Asheville, NC.
CENTURY
FURNITURE OF DISTINCTION
Century's Chardeau collection takes its inspiration from the elegant era of Louis XV. Authentically styled in cherry woods, Chardeau is a tour de force of graceful curves, carvings, and parquetry inlays. To see more of Chardeau and other notable Century collections, send $5 to Century Furniture Company, P.O. Box 608, Dept. U-3, Hickory, NC 28603.

...AND THAT'S HOW THE LEGEND IS REBORN IN EVERY PIECE OF WATERFORD® CRYSTAL.





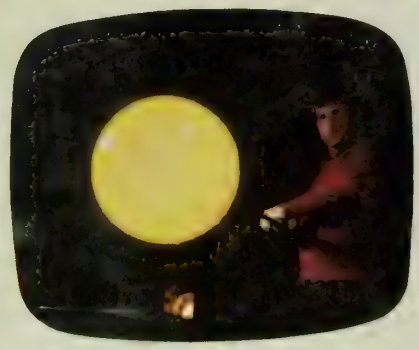
(1)

Born in fire at the end of a primitive iron rod, each glowing piece of Waterford is blown into life by the breath of a master of his art.



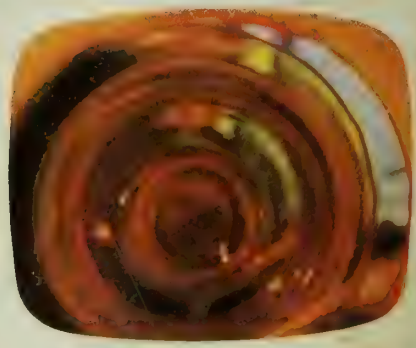
(2)

The fiery lead crystal is born of a secret Waterford formula. Fired in a furnace heated to about 1400 degrees centigrade, it is drawn out to be shaped by the sheer will of the artist.



(3)

Nowhere in the world are glass blowers more hailed for their genius than in the ancient Irish city of Waterford.



(4)

Held to a strong light, pinpoint seeds may be visible. They are formed by the firing or fusion of the silica sand, red lead and potash. These seeds, or bubbles, are as natural to renowned lead crystal as is sediment to fine wine.



(5)

The knowing hand of the master is clearly visible in every single facet of Waterford.



(6)

The very nature of art is individuality, a hint into the heart of the creator, a clue to its character. Each cut is a source of pride to collectors. Slight variations give the handmade objet d'art its character. The legacy of a legend.



(7)

Hold Waterford to the light and you can see indelibly etched the signature that identifies it as an authentic work of art.

Made by hand, with heart.

Authentic Waterford is now signed. Free booklet. Waterford Crystal, 225 Fifth Avenue, NY10010